LONG LIVE

VINYL

CORNERSHOP
"OUR DOWNFALL IS WE DIDN'T SPLIT UP"

RADIOHEAD
HOW THEY MADE 1995's MOST THRILLING RECORD

TAME IMPALA
"THIS IS NOT A CONCEPT ALBUM"

The Britpop Issue

THE BANDS, RECORDS AND STORIES BEHIND "THE LAST GREAT ALTERNATIVE MUSIC MOVEMENT"
+ 90s COLLECTABLES

NADIA REID
"I'VE BECOME UNCOMFORTABLE WITH THE TERM FOLK ARTIST"

MTV UNPLUGGED
FROM SQUEEZE TO COURTNEY BARNETT, VIA OASIS & NIRVANA

63 **NEW REVIEWS!**
BAXTER DURY, THE ALLMAN BROTHERS, JONI MITCHELL, CARIBOU, U.S. GIRLS, MOBY, MORRISSEY + HI-FI GEAR

THE MAGAZINE FOR VINYL LOVERS
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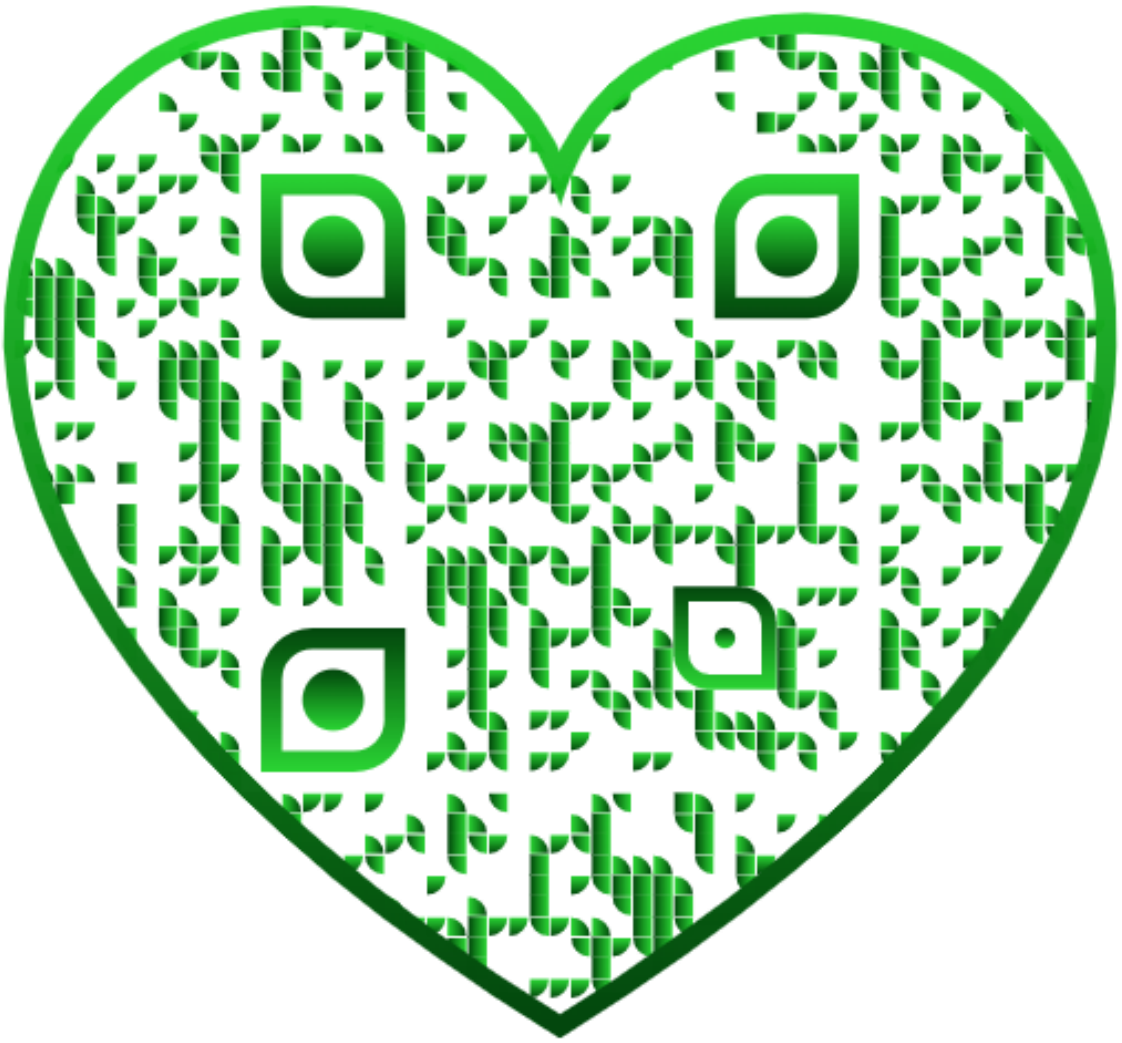

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SAVE MONEY
WHEN YOU SUBSCRIBE!
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Welcome...

Britain's last great alternative music movement or, as eternal walking soundbite Noel Gallagher neatly quipped, "a nifty sentence to sum up a load of shit music"? The truth about 'Britpop' probably lies somewhere in between those two extremes. Some genuinely great records were made in those heady 90s years. British guitar music dominated the airwaves and record labels fell over themselves to sign anything with a pulse, a haircut and a parka. Of course, as with any musical movement, plenty of bands got lumped in with a scene they didn't belong to and the A&R thirst for more of the same meant some absolutely terrible records got released. For every *Different Class*, *Dog Man Star* and *Definitely Maybe* in my own 90s collection, there lurked albums by Hurricane #1, Kula Shaker, Northern Uproar and Space. Whatever your thoughts on the mid-90s Britpop boom, it's a great tale, and Michael Stephens returns to his old Camden stomping grounds to investigate in our cover feature this month, with contributions from some of the bands, labels, record shops and PR types who propped up the bar at The Good Mixer and Dublin Castle. There's also an essential 40 Britpop LPs to reminisce over. Elsewhere this month, Kevin Parker checks in to talk about the massive new Tame Impala album, *The Slow Rush*, I have a cuppa with the always lovely Lanterns On The Lake, while New Zealand singer-songwriter Nadia Reid, Cornershop and Jonathan Wilson give us the lowdown on their new albums. Also not to be missed is the story of Soho institution Sister Ray, a potted history of New York's Sire Records and a look at the collectable vinyl albums to emerge from the *MTV Unplugged* series. Thanks for picking up this issue of the new-look *Long Live Vinyl*. It's now three years since we launched, our third official Record Store Day guide, and we continue to fly the flag for independent shops, labels and all aspects of collecting culture. If someone told you they were going to launch a print magazine about music released on a physical format in 2020, you'd probably advise them to have a lie down while you alerted a health professional, but we're still here and that's thanks to you. I hope you enjoy this issue.

Gary Walker *Editor*

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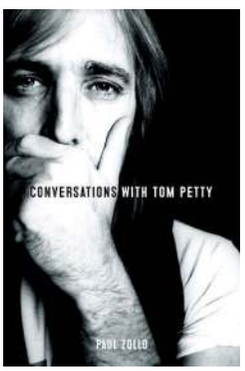

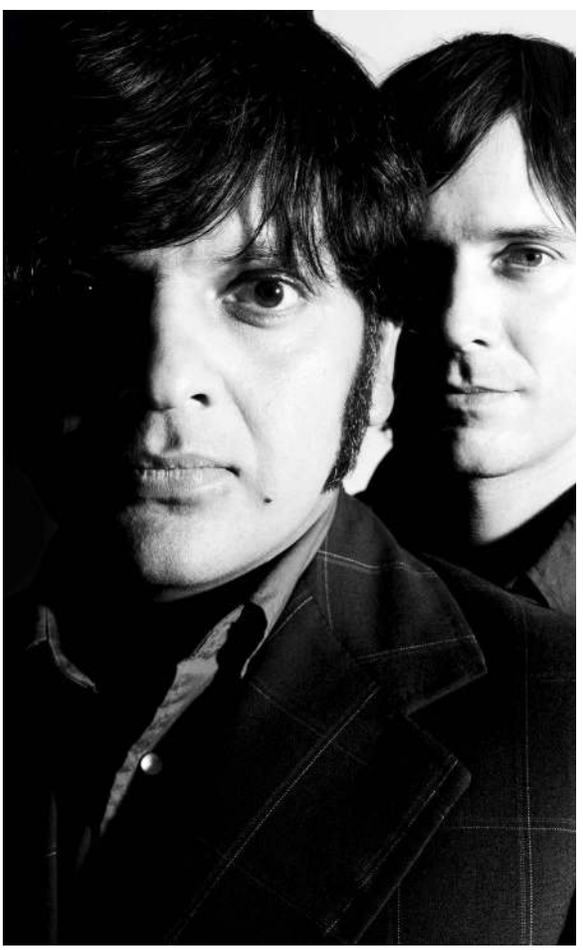

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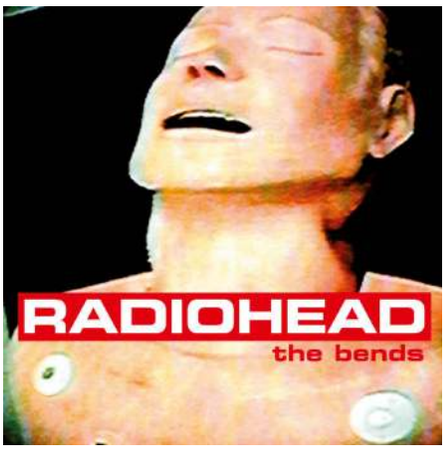

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Revisiting the UK's 90s alt. music phenomenon

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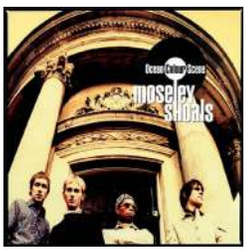
LONG LIVE VINYL

The *Long Live Vinyl* team's favourite Britpop album

GARY WALKER
The Big 3
60ft Dolls

GARY TIPP
Intro
Pulp



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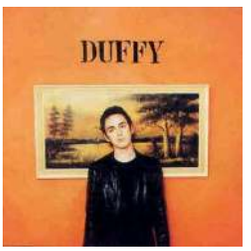
Moseley Shoals
Ocean Colour Scene

ANDY McGREGOR
Parklife
Blur



IAN PEEL
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Meet our expert contributors…

SIMON RAYMONDE
Simon was the bassist and keyboard player in the Cocteau Twins; he's currently in Lost Horizons. He launched the independent label Bella Union in 1997. His label has been home to bands including Fleet Foxes, Flaming Lips, Midlake, Father John Misty, John Grant, Explosions In The Sky and Lanterns On The Lake. He's also produced many great albums.

JOHN EARLS
In addition to writing about music for *Classic Pop*, *NME* and *The Daily Star*, John Earls was editor of Teletext's Planet Sound for a decade. He also writes about football, spends too much time on Twitter and is delighted that his new hometown in Bedfordshire has a decent record shop. There's even a bus that goes to Luton Town's ground, so his life is essentially sorted.

HUW BAINES
Huw grew up a snotty punk kid, cribbing The Clash LPs from his dad's stash and haunting the racks at the venerable Spillers Records in Cardiff. He's written about music for a wealth of publications, including *Noisey*, *DIY* and *Guitar Magazine*, among others, and about sport for ESPN, while cultivating a vinyl collection that's challenging the structural integrity of his house.

JONATHAN WRIGHT
Jonathan began writing about music in the late 80s. He's interviewed such singular talents as Shaun Ryder, Edwyn Collins and Richey Edwards. He's written for *The Guardian*, *Classic Pop* and many others. Jonathan edited *Adventure Rocketship! Let's All Go To The Science Fiction Disco*, a book of essays about the interface between geek culture and music.

PETE PAPHIDES
Pete bought his first record at the age of nine and has been a vinyl obsessive ever since, while writing for *Melody Maker*, *Q*, *Mojo*, *Time Out*, *The Times* and *The Guardian*. He is one of the UK's best known music journalists and has also written and presented documentaries for BBC Radio 4 and BBC 6 Music. You can catch him on Soho Radio every Tuesday, 12-2pm.

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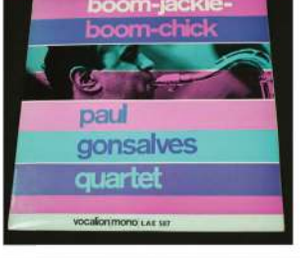

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On the record

War! What is it good for?

Proceeds from Record Store Day releases by U2, Bowie and the Manics will be donated to the War Child charity

Believe it or not, but this year's list of Record Store Day releases, revealed in full in the official guide free with this very magazine, is even bigger than the 2019 edition, with more than 550 entries. Among the many and varied slabs of vinyl that we'll be joining the queue for on 18 April are three special releases which will benefit the charity War Child.

For every copy of U2's *11 O'Clock Tick Tock,* Bowie's *CHANGESNOWBOWIE* and *Done & Dusted* by Manic Street Preachers sold, £1 will be donated to the charity, which provides assistance to children living in areas affected by conflict.

Record Store Day co-ordinator Megan Page said: "We are proud to be partnering with War Child and U2, Manic Street Preachers and David Bowie to support the incredible and essential work that changes the lives of young people all over the world."

The U2 release of their first Island Records single, *11 O'Clock Tick Tock,* is a four-track 12" EP recorded with legendary Joy Division producer Martin Hannett at Dublin's Windmill Lane Studios in 1980. The 40th anniversary edition includes the full-length version alongside the original 7" B-side *Touch*, plus two previously unreleased live recordings from the band's show at the Marquee in London in September 1980, *Touch* and *Twilight*. It's pressed on 180g transparent blue vinyl in a run of 3,500 copies.

CHANGESNOWBOWIE is one of two Bowie vinyl releases on this year's list, a nine-track live session recorded during rehearsals for his 50th birthday celebration concert at Madison Square Garden in 1997. Only 2,000 copies are being made available. Also released on vinyl is *I'm Only Dancing, The Soul Tour '74*, a 2LP live album recorded on Bowie's *Diamond Dogs* tour and limited to 5,000 copies worldwide.

Done & Dusted is a limited edition pressing of 1,300, revisiting a 1994 white label Manics 12", and includes remixes by The Chemical Brothers and Ashley Beedle.

Among the other listings catching the *Long Live Vinyl* team's eye this year are releases by, deep breath, Charlie Parker, Caribou, Daniel Johnston, Dr. John, The Durutti Column, Fela Kuti, Hiss Golden Messenger, Johnny Cash, John Lennon, Kraftwerk, Kevin Morby, Lee "Scratch" Perry, The Lovely Eggs, The Mar-Keys, Miles Davis, New Order, Pale Saints, The Specials, Snapped Ankles, Suede, Sun Ra and some prolific band called Various Artists.

Our official guide was fully correct at the time of going to press, but check www.recordstoreday.co.uk for updates and to find your nearest participating shop.

Discogs TRENDING CHART

THE TOP 10 TRENDING VINYL RELEASES FROM THE DISCOGS COMMUNITY THIS MONTH

10 *We're New Again*
Gil Scott-Heron

9 *Dreamland (Live)*
Pet Shop Boys

8 *Mr. Hands*
Herbie Hancock

7 *Be Up A Hello*
Squarepusher

6 *Fly Or Die*
N*E*R*D

5 *The Slow Rush*
Tame Impala

4 *Texas Sun*
Khruangbin & Leon Bridges

3 *Age Of Excuse*
Mgla

2 *Hotspot*
Pet Shop Boys

1 *Phrenology*
The Roots

Official Vinyl Albums Chart

MARCH 2019

10 *When We All Fall Asleep Where Do We Go?*
Billie Eilish

9 *Walls*
Louis Tomlinson

8 *Rumours*
Fleetwood Mac

7 *Hotspot*
Pet Shop Boys

6 *Nevermind*
Nirvana

5 *Back To Black*
Amy Winehouse

4 *Father Of All...*
Green Day

3 *Foolish Loving Spaces*
Blossoms

2 *Everything Else Has Gone Wrong*
Bombay Bicycle Club

1 *More. Again. Forever*
Courteeners

The Selecter

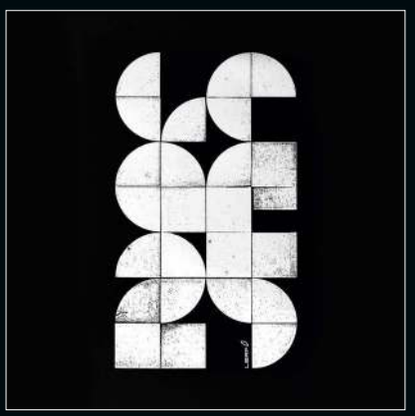
Long Live Vinyl's essential picks for the month ahead

THUNDERCAT, IT IS WHAT IT IS LP

£27.99

www.brainfeedersite.com

Following on from 2017's *Drunk* comes the latest offering from the virtuoso bassist. Produced by long-term collaborator Flying Lotus, *It Is What It Is* features a host of guest stars, including Childish Gambino, Kamasi Washington, Lil B and Ty Dolla $ign. It's available on a number of variants, including a clear-vinyl deluxe edition on 140g vinyl.



LEAF LABEL PRINT

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www.theleaflabel.com

These tasty limited edition letterpress prints celebrate The Leaf Label's 25th birthday. There are also T-shirts available.

ERA RECORD RACK

£15

www.magpieline.com

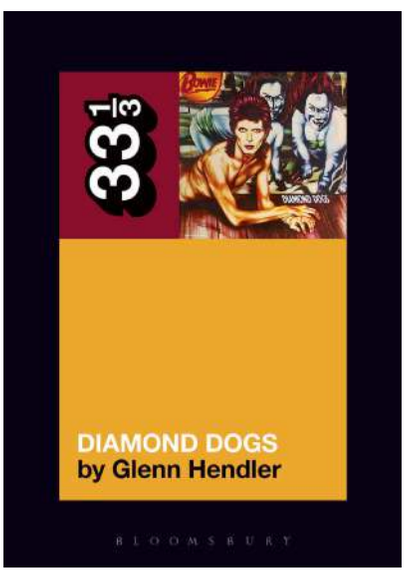
This 70s-inspired retro record rack has room for 50 albums or singles. It's ideal for displaying and accessing your latest vinyl purchases before you file them away on the shelves. It comes in a couple of colours and is nicely priced.

DIAMOND DOGS BOOK

£8.99

www.bloomsbury.com

David Bowie's 1974 dystopian concept album is put under the microscope and examined thoroughly in the latest of Bloomsbury's revealing imprint. Penned by US academic Glenn Hendler, it concerns itself with the LP's every obscure nook and intellectual cranny.



TRANSMISSION PIN & STICKERS

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www.transmissionrecords.co.uk

Transmission is a top-notch record store, a gallery and a toy store based in Margate. With over 20 years of music retail experience, Transmission offers an expertly curated selection of new and used records. It also has a cool range of merchandise.

DAN CLARK AUDIO AEON 2

£899

www.hifonix.co.uk

Dan Clark is an electrical engineer, who has been involved in high-end audio for over 20 years. Previously known as Mr Speakers, he has recently launched his newly enhanced Aeon 2 headphones. They're a work of beauty.

Work In Progress

REN HARVIEU

REVEL IN THE DRAMA **BELLA UNION** 3 APRIL

My new album is... called *Revel In The Drama*. It's an encapsulation of my life, and the songs are journeys of self discovery, sexual liberation and coming to terms with exactly who I am. I've slayed many demons and batted many an eyelash.

The sessions... took place at Echo Zoo studios in Eastbourne and were recorded over stretches of time. Eastbourne is often referred to as 'God's waiting room' – the last stop before death. I was instantly in love with that phrase and ironically enough it became a place of rebirth for me. I initially went in with one group of songs, but as the recording process was so inspiring I'd continue to write more and more, and slowly what I refer to as the curves and swerves of the album's body began to take shape.

I worked with... Romeo Stodart and Dave Izumi Lynch. Romeo and I wrote the songs and Dave was key in bringing them to life. I love the relationship that the three of us formed in the studio, we were always after something that genuinely moved us sonically or in the performance. Dave was always full of super-cool inventive ideas. As a visual person, I'd often paint a picture to describe what I wanted the overall tone to feel like, whether it be 'A sassy cat on its hind legs down an alleyway smoking a cigarette' or 'one of Cindy Sherman's black and white stills'; what I loved was how safe I felt to express myself in this way, and Romeo and Dave just got it. I was also blessed to work with a bunch of talented cats, Romeo on guitar, CJ Jones on drums, Andy Bruce on keys, Michele Stodart on bass and Joe Harvey-Whyte on pedal steel.

I used... my voice and my inner freak to steer the music and shift between moods and atmosphere. There is a very feminine power glittering all over the recordings.

I was inspired... by the desire to create, to learn, nurture and free myself. The mystery of the girl staring back at me in the mirror. I knew I didn't want anybody to write for me again and I knew I had a unique vision, but I had to learn how to un-numb myself first to get to it. It's been a process.

I learnt... that the studio environment really suits my temperament. I like the long days and the spontaneity. Creating music is where I'm happiest, and being in the studio is the closet thing to magic.

Playing these songs live... is electrifying, challenging and can be quite intense. I wrote these songs in a very raw state, with no intention at that point of anyone ever hearing them, as I was without management or record label. Now that there are faces in front of me again, I feel it is my duty to not only honour the audience but honour the songs and give them everything I have. Summon all the demons. I want to tour this record as much as I can.

You'd be surprised to know that... My dog Ralph is there in spirit on this record. He would follow me into the vocal booth for every single take and we'd have to remove him sometimes because he was literally singing along too loudly. We had a saying upon listening back that 'If he howls, it's a hit!'.

Lost Shops

#10 BORDERLINE RECORDS, BRIGHTON

The closing of Borderline Records in March 2014 was a blow felt by many. Brighton is celebrated for the wealth of its record shops and Borderline was the one you went to for all things psych/folk/Americana. Situated in The Lanes, Borderline was run by Dave Minns and Sian Davis from 1981. As all great record shops do, it reflected its owners' musical enthusiasms. The walls were covered in original posters for concerts by West Coast US bands from the late 1960s, alongside all manner of Robert Crumb art. Indeed, if I ever heard there was a new compilation album out featuring Crumb's cover art I would head straight for Borderline. While they prided themselves on late-1960s albums – psychedelia, folk-rock, garage bands, country rock et al – they also stocked new artists, especially burgeoning ones on the alt.country scene. Also held were a deep stock of compilation albums featuring rare soul/blues/psych from Ace, Vampisoul and Rhino. And Borderline's prices were always extremely reasonable. I should note that Borderline sold CDs as well as vinyl, as most new release shops did until recent years, and were hit hard by their decline. This and a rise in business rates led to Dave and Sian determining they'd have to shut Borderline. It's missed and what, I wonder, did they do with their fabulous poster collection?

Garth Cartwright

POWMYPAUL

Simon says

SIMON RAYMONDE

The Bella Union boss recounts the story of how the back-in-the-studio Texans Midlake became a valued and best-selling member of his label's family

Releasing four albums in 16 years might seem a little... well leisurely, compared to say the Ramones, who released (wait for it…) six albums in their first THREE years, or even Talking Heads, who put out four of the greatest albums of all time from 1977-1980, but it ain't always about the quantity.

Having a band and planning on releasing music is not so unlike getting together and deciding to have a baby. Sometimes people knock out six kids in three years, and some folks never have any. The analogy is more pertinent with the Texas band Midlake than you can imagine because in 2003, after receiving their demos courtesy of drummer Andy Young of fellow Texans Lift To Experience, I apparently sent them a message saying, "I want to have Midlake's babies".

Our familial relationship thankfully continues to this day, and despite the future of the band seemingly in grave doubt following the departure of original singer and main songwriter Tim Smith after the band's now-legendary performance at End Of The Road festival in 2012, I can confirm the strong rumours that Midlake are indeed back in the saddle, or more accurately, the studio.

What will come out is anyone's guess and whether Tim will be involved no-one really knows, but even those who expected little of 2013's Smith-free zone *Antiphon* (far, far better than some gave it credit for), will surely be excited at the prospect of any new music from this vastly underrated yet highly influential group from Denton.

My own championing of bands from this small college town just 25 miles Northwest of Dallas began after signing Lift To Experience backstage at Paco's Taco Shack near Austin in March 2000. That particular adventure lasted less than a year; the band were like a brilliant meteor that momentarily flashed brightly across the night sky, crossed into earth's atmosphere, and then vaporised. But out of the cinders of that unexpected explosion, came my introduction to Midlake and soon after their peculiar yet beguiling debut album *Bamnan & Slivercork*. As obsessed with their sound as I was, both the LP title and the sleeve worried me a bit, as I disliked both. But I figured it wasn't cool to rock the boat so early in our nascent relationship, so I explained my reticence but said it was their choice not mine.

The album didn't sell well, but there were a few hugely important fans on board from the start, one being Jean-Daniel Beauvallet from *Les Inrockuptibles*, a wonderful cultural paper in France, one in the shape of distinguished-looking Parisien radio host Bernard Lenoir, lazily dubbed 'the French John Peel', and the other Claes Olsen from Oya Festival in Oslo.

Their early support meant we had something to cling to despite the lukewarm reception to the debut, and the subsequent arrival of album two wouldn't feel like just starting over again. Way before they finished the second album, Tim first sent me a rough mix of a song called *Roscoe*, prefaced with words I have heard more times than I care to remember from bands unsure of where they were in the whole process: "don't pay any attention to the mix, and it's totally not finished yet and I am really not sure why I am sending this to you..." but I can still remember the moment I pressed play like it was yesterday.

As the song began, time stood still and I was transported into this ancient world

As the song began, time stood still and I was transported off into this ancient world of stonecutters, where foraging for food and building a home for your family was your sole purpose in life. So beautiful and simple, yet so unlike anything anyone else was writing songs about. I must have played the song five more times without pausing until everyone started asking what it was.

The Trials Of Van Occupanther soon became the label's most successful release up to that point. It was fantastic from start to finish and by the time their third album was about to come out (*The Courage Of Others)* there was a big audience waiting, with radio and TV lined up in most countries. Tim had always expressed his dislike of performing live and up to this point had usually refused point blank to do any live radio or TV sessions.

The LP reviews were mixed. Some adored the dark, melancholic, almost monotone feel and admired the move away from the West Coast sounds to the more Anglo-folk feel, but some just found it too much of a change. It took me a minute to adjust but I loved it, and to this day I adore listening to it on my daily cliff dog walks as the sea crashes violently on the rocks below. But things weren't right within the band, and when your singer hates doing most of the stuff that bands are expected to do, it's natural that there will be some conflict.

Ultimately, that was the reason for the parting of the ways in 2012. Tim didn't want to tour and the rest of the band did. Their sound clearly influenced artists like Fleet Foxes, The National and Grizzly Bear, and yet they rarely get the plaudits their music deserves. The news that work has begun on a brand new Midlake album has all of us dreaming that maybe this time their moment will come.

The Big Question

Addressing Vinyl's Most Pressing Issues

Can vinyl and streaming coexist?

The relationship between vinyl and streaming is a complex one, but, as Huw Baines discovers, they are both committed to working things out

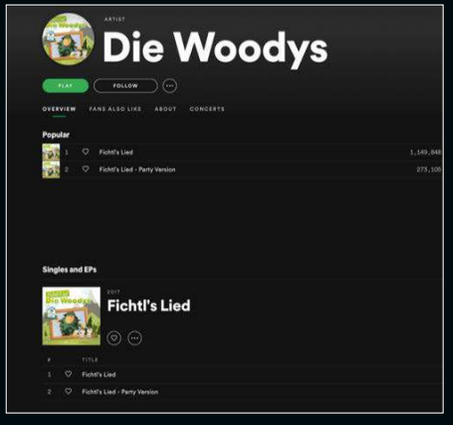
How many copies of your favourite album do you own? Vinyl? CD? A cassette you once made for the car? Do you have it saved to your phone from your streaming service of choice? If so, are you more likely to drop a needle or tap play on an app these days?

It's tempting to frame the issue as a simple binary: streaming vs. physical. But the reality is more complex, suggesting a future where they play leading and supporting roles respectively. According to British Phonographic Industry figures for 2019, streaming's exponential growth (114bn streams) was balanced out by vinyl sales rising for the 12th year in a row, to 4.3m units.

"There appears to be a healthy complementary relationship between streaming and physical formats," BPI communications director Gennaro Castaldo says. "The two do not operate exclusively of each other in the way that paid digital downloads and CD/vinyl did."

Both streaming and vinyl are on an upwards curve, but there is a big gap between those two numbers. 4AD's Rich Walker and Transgressive's Tim Dellow observe that streaming can now shore up the bottom line in a manner that physical records alone cannot, while carrying less financial risk. This leads to something of a symbiotic approach at label level. "The genie is out of the bottle with regards to streaming," Walker says. "It's about embracing consumer choice, doing what's best for each release, and maximising every opportunity."

Dellow adds: "We're a 'music first' company above any format. We only release vinyl once we've established demand for it. Unwanted vinyl is an environmental issue, a depressing state of affairs for the artist, and financially a bad decision when the money could potentially be spent to market the artist.



Both streaming and vinyl are on an upwards curve

"We love indie retailers, but are realistic about the volume of records flung at them each week and, largely because of that, how short the shelf life is of most new-release records. With that in mind, we work really hard to build a fanbase as much as possible through digital platforms, touring and traditional media ahead of releasing a record."

So, if a song blows up on a Spotify playlist, does that equal a bump in physical sales? "It's not as simple as it sounds," Walker says. "For instance, a lot of the playlists that really boost streaming numbers are mood-based or contextual and the audience tends to be more passive. The hope is more that they save the track or follow the artist. However, I really like what Spotify have done with tailoring music discovery to individual listeners' tastes. It works, and when those sort of plays hit, they can help to develop audiences and in turn help to sell records and tickets."

With Billie Eilish and Lewis Capaldi among the biggest names on both sides of the streaming and vinyl aisles last year, cross-pollination is certainly possible. "Vinyl is finding younger and more diverse audiences, driven in part by artists from their own generation," Castaldo says. "To artists, vinyl feels cool, authentic and like a badge of honour. To fans, vinyl has a strong emotional appeal."

The Completist

PETE PAPHIDES

Could the journey that you go on to procure your vinyl collection be just as important as the act of owning it? Pete contemplates one of life's imponderables

One of the lovely things about being known for your hobby – in this case, collecting records – is that people sometimes get in touch and alert you to a collection in need of a loving new home. It might be the inventory of a defunct record shop or a radio station relieving itself of 100,000 records in its archive. Sometimes, photographs do the rounds on social media and people will copy you in to ask, "Got any room for these?"

And, of course, my instinct at such times is to show them a photo of my record room, packed floor to ceiling with records and CDs. It's been fun getting to this point, but right now, if I don't operate a one-in, one-out policy, then it'll be me that's out. Forever.

And so to the bewildering irony of finding myself in a situation where strangers tweet me, thinking that I might be in a position to "rescue" entire collections from separation. I suspect they're imagining a version of 1983 TV movie *Who Will Love My Children?* – in which a mother diagnosed with terminal cancer has to find loving new families for her 10 children while she's still able to do so. In a film made up of 10 harrowing goodbye scenes and one death, there's a temptation for anyone emotionally wedded to their record collection to imagine that records are also a little bit like children and must be kept together lest the pain of separation cause them to warp.

If I sound like I'm taking the piss, I'm really not. A collection put together by one person is a chronicle of a life. It's a diary spanning decades. It's a soundtrack to a film far more complicated and nuanced than *Who Will Love My Children?* To disperse it would surely be like taking the only copy of a great novel, cutting out every sentence and sending each one to a different recipient. Wouldn't it?

Well, that's certainly how I feel about my record collection right now. I imagine that's how Bill Brewster felt about his collection for the longest time. You probably don't need me to tell you who Bill is, but just in case you do, Bill is one of the greatest DJs of his generation. Over the past five decades, he's amassed a mythically vast collection; a history of music of all genres; thousands of records whose only common feature is that, when played at the right time, the room goes crazy. I have Bill to thank for turning me on to imperishable classics like Luther's *Funky Music (Is A Part of Me)*, Marti Caine's *Love The Way You Love Me* and *The Love* by Linus Loves. A few months ago, I turned up to Kings Cross audiophile bar Spiritland, where Bill was DJing that night.

Bill's set wasn't due to start for another hour. We chatted over coffee and he told me that he had just sold virtually every single one of his 13,000 records. For personal reasons that he would later go on to write about for a beautiful column in *Mixmag*, Bill had decided to declutter his life and continue to DJ using memory sticks.

It was, in its way, a moment comparable to hearing the news that the Conservatives had taken the traditional unsupplantable Labour stronghold of Blyth Valley. As startling as the news that an art installation by Italian artist Maurizio Cattelan, which consisted entirely of a real banana duct-taped to a wall, had sold for around $120,000 dollars (and then, when he duct-taped another banana to a wall, he sold that one for the same amount, too). But once the shock had died down, another thought rolled silently into my skull.

A collection put together by one person is a chronicle of a life

Pete Paphides is a music journalist, record collector and broadcaster. Catch him on Soho Radio every Tuesday, 12-2pm

Why couldn't he have told me first? Why on earth didn't Bill think I might like to take a bank loan in order to procure his 13,000 records? Then came a second realisation. What would it really mean for me if I suddenly owned Bill's record collection? The weird and unexpected answer is: not as much as I would like it to.

There would be no memories attached to these records. No back stories behind their arrival in my life. No distracted smiles at the recollection of sitting on the bus and pulling them out of the record shop bag. No Proustian rushes at the thought of the girls I'd tried to impress with these acquisitions. Sure, I'd happen upon some Isley Brothers or Bar-Kays gem that wowed the assembled revellers at Nicky Siano's fabled Brooklyn club The Gallery; a Patti LaBelle deep cut that Bill himself might have played at the legendary Low Life nights he hosted with Frank Broughton.

But mainly, I think I'd feel like a tortoise with two shells. As realisations go, that's a sobering one. You grow up thinking that you want to procure every great piece of music committed to vinyl. It's a nice dream. But it's no less of a dream than wanting to eat a meal at every great restaurant on the planet. That's when you realise what it's always been about. It's not just about owning the record. It's about what happened to you when it entered your life. And that's strictly non-transferable.

Sonic the pop-up

Thurston Moore launches a brand new record shop in leafy Stoke Newington

Sonic Youth guitarist and all-round vinyl nut Thurston Moore has opened a pop-up record shop, book emporium and gallery in north London's Stoke Newington.

The Ecstatic Peace Library opened its doors on Church Street on 5 February and is due to operate until at least 14 March. Moore has launched the shop in partnership with comic artist Savage Pencil, aka Edwin Pouncey, and Soho Radio's Pete Flanagan, who used to run Zippo Records in Clapham.

"96 Church will be curated with all the energy and love we have for our local community and our passion for creative activism," stated Moore

announcing the shop's opening on his Instagram feed. "While it is entirely idealistic to open up a shop in a climate of demagoguery, we approach it with respect to our awesome neighbourhood. We're giving it a month or so. It if works, we'll keep on keepin' on."

25

The UK's largest record fair takes place on this date in April. Held in the Horticultural Halls, Victoria, it's open from noon until 5pm and attracts crate diggers from all over the world.

DIFFERENT STROKES

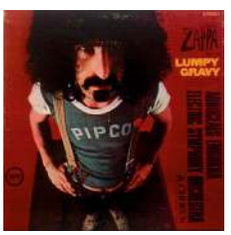
The Strokes have confirmed details of their first new album in seven years, *The New Abnormal*. Produced by Rick Rubin, it's out on 10 April through RCA and follows 2013's *Comedown Machine*. The New York band debuted songs from the record at a rally for Democrat presidential candidate Bernie Sanders last month.

4 OF A KIND... Condiments for chips

DEER TICK
MAYONNAISE
The US indie roots rockers' 2019 odds 'n' sods collection is dedicated to a smooth, egg and oil-based chip condiment much favoured by the Dutch and Belgians.

STEREOLAB
EMPEROR TOMATO KETCHUP
The English-French avant popsters pay their respects to the sweet and tangy sauce made from tomatoes, sugar and vinegar.

VINEGAR
VINEGAR
The tart king of chip condiments shares its name with an obscure krautrock outfit, whose self-titled debut goes for as much as £350 on Discogs.



FRANK ZAPPA
LUMPY GRAVY
The solo debut of the soul-patched radical rocker was a paean to the thick sauce traditionally poured on chips in England's northerly reaches.

Coming Soon...

OUR PICK OF THE UPCOMING VINYL RELEASES

20 MARCH Adam Lambert, *Velvet* (More Is More); Baxter Dury, *The Night Chancers* (Heavenly); Roger And Brian Eno, *Mixing Colours* (Deutsche Grammophon); Moaning, *Uneasy Laughter* (Sub Pop); Morrissey, *I Am Not A Dog On A Chain* (BMG)

27 MARCH Basia Bulat, *Are You In Love?* (Secret City); Brian Fallon, *Local Honey* (Lesser Known Records); Daniel Avery & Alessandro Cortini, *Illusion Of Time* (Phantasy); Half Waif, *The Caretaker* (ANTI-); Little Dragon, *New Me, Same Us* (Ninja Tune); Margaret Glaspy, *Devotion* (ATO); Nap Eyes, *Snapshot Of A Beginner* (Jagjaguwar); Pearl Jam, *Gigaton* (Republic Records); Sorry, *925* (Domino); Sufjan Stevens, *Aporia* (Asthmatic Kitty); The Orb, *Abolition Of The Royal Familia* (Cooking Vinyl); Waxahatchee, *Saint Cloud (Merge)*

3 APRIL Thundercat, *It Is What It Is* (Brainfeeder); M Ward, *Migration Stories* (ANTI-); Dua Lipa, *Future Nostalgia* (Warner); Anna Burch, *If You're Dreaming* (Heavenly)

10 APRIL Joe Satriani, *Shapeshifting* (Sony Music); The Strokes, *The New Abnormal* (Cult/RCA); Sparta, *Trust The River* (Dine Alone Records)

17 APRIL EOB, *Earth* (Capitol); Gregory Porter, *All Rise* (UMC); Enter Shikari, *Nothing Is True And Everything Is Possible* (SO Recordings); Nicole Atkins, *Italian Ice* (Single Lock Records)

IAN PEEL'S

THE ART OF THE 12"

Pet Shop Boys, The Beloved and the Thompson Twins released some of the most quintessential 80s 12" singles. But what would Neil Tennant, Jon Marsh and Tom Bailey say were their own inspirations?

Back when I interviewed Neil Tennant a few years ago backstage at The Brits, one thing we immediately found we had in common was a love for the art of the 12". "I love the Dance mixes, the Extended mixes, that people did in the 80s," he told me. "Prince did some amazing ones, but even Culture Club and people like that. The 12" of *Victims*, or *Time (Clock Of The Heart),* or *Do You Really Want To Hurt Me?*. Or even *War*, the 12" of *War* was really good…

"My friend, the writer Jon Savage, just sent me a CD compilation that he made of dub mixes, and I was listening to that this morning while I was getting ready. I've got nearly everything on it, but it's got the Dub Box mix of *Rock The Box* by Sylvester, the dub of *Welcome To Techno City* by Cybertronic, which is the most amazing record, *Situation* by Yazoo… all of those kind of things. I've also got a fantastic Bobby O 80s collection. I don't collect records anymore, but I've kept my 12" collection, and occasionally I like to dig them out."

I was surprised he wasn't more of a collector, and that it's just 80s 12"s that Neil holds dear. "When I lived in my studio flat on the Kings Road, when I was working for *Smash Hits*, it was completely full of records. You couldn't move for records, because of course I lived in the world, in those days, of free records (which is a great thing because you listen to things you wouldn't otherwise hear). At some point, CDs came along and I threw all of the albums away. I kept a few odd albums, like the copy of *Futuristic Dragon* that Marc Bolan gave me, because I'd got him to sign it. But the one thing I did keep was my 80s 12"s. I've got loads, a few hundred. Those things are irreplaceable."

I also once had the opportunity to ask Tom Bailey of the Thompson Twins about the inspiration for his many 80s 12" remixes. "It was probably because I was into Jamaican music and dub," he told me, "and I also remember XTC once released a great double pack, adding maybe four or five tracks to their *Go 2* album of weirdly deconstructed versions, called *Go+*."

Jon Marsh of The Beloved, who has spent the last year painstakingly curating the group's 12" mixes for digital and physical reissues, has a similar love of the art of the 12". And it was something he could sense coming over the horizon in the summer of 1977. "When I was 12, we spent a holiday in a fixed caravan on a massive campsite near Fréjus in the south of France," he told me recently. "It was so large it had its own open air discotheque, which was thrilling to me. The DJ played amazingly eclectic music, but certain ones stayed with me forever and a couple I went and bought when I got back to London. So the first 12"s I actually owned were Bob Marley's *Jamming/Punky Reggae Party* and an incredible luminous vinyl Kraftwerk 12" containing *Neon Lights*, *The Model* and *Trans Europe Express*. So cool!"

What are his favourite 12"s from the 80s? The Human League's *Hard Times/Love Action* from 1981, Joyce Sims' *(You Are My) All & All* from 1986 and Imagination's *Music & Lights* from 1982. I couldn't agree with the last one more and it would be in my all-time top 10, too. And there's so much more to be said about all three of these singles that I plan to catch up with Jon again to deep dive into his encyclopedic knowledge of 12"s and house next month.

There's so much more to be said about all three of these 12" singles

THE VINYLIST JON PICKLES

Jon's so committed to his vinyl, he owns five turntables…

What was the first record you bought?
"In 1973, I saw Leo Sayer perform on *Top Of The Pops* and thought it was so quirky. That song really became an earworm, and so I rushed out to buy it. All of which means that *The Show Must Go On* was actually the first 7" single I ever bought with my own money.

"The previous year, I'd bought *Foxtrot* by Genesis. My brother already had *Trespass* and *Nursery Cryme*, which I'd played to death. So I had to buy this one, not least because of the amazing sleeve."

Which artists and genres are you most interested in?
"I love so many genres, but when push comes to shove, I favour prog rock, 70s glam rock and also ambient."

How many records do you have?
"I haven't counted them recently, but at least 3,000. I had a collection before, but sold most of them, retaining only my favourite Bowie, Genesis, Yes and Van Der Graaf Generator, The Clash and Bob Marley & The Wailers albums. Apart from those originals, I have actually had to restart my collection over the past 10 years or so, buying a mix of new vinyl and originals from the many record fairs and crate digging around the world. Most recently, I've unearthed some great vinyl treasures in Vancouver and San Francisco."

What's the most valuable record in your collection?
"It has to be an original Vertigo swirl of Gentle Giant's album *Octopus* back in 1972. My brother bought this on its release. It's an album I've got a lot of love for. It's extremely quirky and most definitely falls into the category of prog. It's also got a fantastic Roger Dean sleeve."

What's the holy grail record that you'd most like to own?
"That's a tough question to answer. I have an Island pink label *Pawn Hearts* by Van Der Graaf Generator. I also have some 1978 reissues of the three Nick Drake albums (*Pink Moon*, *Five Leaves Left*, *Bryter Layter*), but to have the originals would be fab."

What's your listening setup?
"I have five turntables in total: three Dual 504s with Ortofon 20s, a Linn Basik, ITTOK arm and an Ortofon Red stylus, but my best deck is a Project RPM with Ortofon Q MC Black. I use a Denon amplifier and two B&W 684 floorstanding speakers. I am also looking to pick up a Rega Saturn R CD player as I also have a lot of CDs, but that's a different story."

MOST VALUABLE VINYL

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RADIOHEAD
DRILL EP
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BLUR
OUT OF TIME
Rare original 2003 UK limited edition 7" vinyl single taken from the band's *Think Tank* album, also includes *Money Makes Me Crazy* (Marrakech mix). The superb picture sleeve displays artwork by Banksy! (R6606).
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PULP
DIFFERENT CLASS
1995 UK limited edition 12-track LP, including *Disco 2000*, *Sorted For E's & Wizz*, *Mis-Shapes* and *Common People*, black & silver embossed die-cut picture sleeve with a choice of no fewer than 12 different picture inserts. (ILPS8041).
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Trash **Disq** (Saddle Creek)
No Rock: Save In Roll **Cornershop** (Ample Play)
Slow Memories **Pictish Trail** (Fire)
Cloud Song **Caribou** (City Slang)
Ruiner **Wilsen** (Dalliance)
Good Grief **Islet** (Fire)
In Unison **Sorry** (Domino)
Blow Up **Aoife Nessa Frances** (Basin Rock)

FIRE SPARKS FEARS FOR VINYL INDUSTRY

The Vinyl Alliance has played down fears of pressing plant and label closures after a huge fire destroyed Apollo Masters in California. The facility was one of only two in the world that produces lacquer discs from which masters are pressed. Japan's MDC is expected to ramp up production to meet demand in the short term.

CHRIS GARNHAM

It's Twins!

Classic Cocteaus albums are back on vinyl

4AD has confirmed reissues of two more Cocteau Twins albums this month, meaning the band's whole studio catalogue is now back in print. Debut album *Garlands* (1982) and *Victorialand* (1986) will be re-pressed on 140g vinyl and released on 20 March, with both records remastered from the original analogue tapes and packaged with artwork faithful to their original 23 Envelopes designs.

Garlands, the only album the band made with original bassist Will Heggie, before our very own Simon Raymonde joined, get its first pressing in over a decade. The largely acoustic, ambient fourth album, *Victorialand*, which features Dif Juz's Richie Thomas on tabla and saxophone, has never been reissued since its original release.

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DISQ

John Earls meets the Wisconsin five-piece at the centre of shaking up Saddle Creek's sound

Ever since it was started by Bright Eyes' Mike Mogis, Saddle Creek has been associated with folk and Americana. Universally tipped, try anything quintet Disq are changing that, with their new album *Collector* a scuzzily infectious set that hits a sweet spot between Pavement and Weezer.

"Saddle Creek is known for a continuous sound, but it's great they're shaking up the folk thing," notes singer/guitarist Isaac deBroux-Slone. "We're an outlier for how diverse they're becoming." Bassist Raina Bock adds: "Saddle Creek is the type of community label you don't think really exists. Before we'd even officially signed, a bunch of their artists sent us some really sweet messages."

As their parents are friends, deBroux-Slone and Bock have known each other all their lives in Wisconsin. Bock's hometown of Viroqua is an artistic hub thanks to its alternative local school. "There was nothing to do, like most small towns," she laughs. "But there's loads of arty people with nothing to do. A teacher of mine once said Viroqua is a choice between becoming an artist and getting seriously into psychedelic drugs. That's super-true."

The two friends chose arts ("Some people do both," notes Bock) and made their bedroom debut album *Disq I* three years ago, when they were just 16. It's still available on Bandcamp. "*Disq I* is much more of a bedroom pop, alt-DIY kinda album, but I still love it," insists deBroux-Slone.

Settling in Wisconsin's music capital Madison, once the duo began playing live, Disq expanded their sound. They quickly settled on a line-up featuring friends Brendan Manley on drums and additional guitarist Logan Severson, plus keyboardist Shannon Connor from Manley's other band Post Social.

"In Madison, if you want to play music, you can do a gig tomorrow," enthuses Severson. "There'll be a place for you to play and people will show up." For all the sugar-rush enthusiasm of their music, Disq are quick to point to their shared strong work ethic as setting them apart from their peers. "We all want to get things done," notes Connor. "Isaac and Raina are on a different level for putting themselves out there. Where most people are, 'No-one will listen to this anyway', they're driven to make music they want to be respected." deBroux-Slone demurs, insisting: "It's more like a relay, we take turns in keeping it together. No one person is in charge of that ethic, as we shine in different ways."

Their different skills shine in the songwriting, with Connor's breakneck *I'm Really Trying* and Severson's unsettling *Gentle* among many highlights. *Collector* is named to hint at its diversity, taking its lyrics from the woozy *Trash*. The album was initially called *Trash Collector*, before that was deemed too long. "We were going to call it *Trash*," says Bock. "Obviously, that was way too easy for us to get roasted in bad reviews."

Gathered in Rough Trade East, Disq are as excitable in person as their music suggests, talking breathlessly of hoping to collaborate with Fontaines D.C., their friends Shame and a love of "new-school" Paul McCartney ("*Egypt Station* is a wacky album!" enthuses Connor). Disq's dream would be to host a festival of Madison bands. "It's a dream for us," cautions Severson. "It'd be different for the audience, as they'd just see the same seven people swapping instruments all day and just go, 'What the hell is this?'" ●

CAT STEVENS

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CRATE DIGGING WITH... THE LOVELY EGGS

With their new album, *I Am Moron*, due out in April, the two-piece psych-punk band's singer Holly Ross picks out 10 records she simply couldn't live without...

THE WEST COAST POP ART EXPERIMENTAL BAND
A CHILD'S GUIDE TO GOOD AND EVIL
"TWCPAEB are one of our all-time favourite bands. They've just got that great blend of amazing songs and proper full-on madness! And what a beginning to a record: 'A child of a few hours is burning to death!'."

ALICE COLTRANE
JOURNEY IN SATCHIDANANDA
"This record has such a good sound. It's one of our ultimate favourites when we get home from tour and want all the madness to stop. It's a spiritual record and opens you up to a new level of perception. It's also pure gentleness and you need that in your life every once in a while."

NEU!
NEU!
"Hallogallo, what a tune! It could just go on all day as far as we're concerned. As it goes, it stops after 9 minutes, 47 seconds. We love the experimental side to this album and the repetitiveness of it and all the weird sounds they've got on there. It's hypnotic, out there and right up our street."

BLACK SABBATH
BLACK SABBATH
"People often ask us to try and describe our music, which is the hardest thing to do ever. We don't like doing it, but the closest description we've ever got is 'like reading Richard Brautigan while listening to Black Sabbath'. This is the first album Black Sabbath released, it's heavy as fuck. A huge influence."

THE MODERN LOVERS
THE MODERN LOVERS
"This album is kind of the holy grail. It's so fucking cool and so New York and so punk-rock. The songs are catchy and repetitive with great intelligent lyrics. Jonathan is constantly swimming against the tide, and that's something we respect, admire and try to do ourselves."

NIRVANA
NEVERMIND
"When I first heard this album it blew me away. I was at a youth club and I heard it on this banged up cassette deck and I remember thinking, 'What the fuck is THAT?! I wanna hear it again!' Despite its commercial success, this is a brilliant album. Heavy as fuck but with amazing melodies."

FAUST
FAUST IV
"Again, just a classic album. For us, it's all about the repetition and the experimentation and the cut-ups. The sounds! I was ill in bed for a week once last year and all I listened to was *Faust IV* on repeat. This album is healing!"

THE FLAMING LIPS
THE SOFT BULLETIN
"This is one of our all-time favourite albums. It means a lot to us because in the 90s we listened to it on repeat and it introduced us to the work of Dave Fridmann, who is a genius, and we've had the privilege to work with on our last two albums. The overall tone of this album is absolutely perfect."

GRANDADDY
UNDER THE WESTERN FREEWAY
"Grandaddy's debut just blew us away and we've never really recovered. Jason Lytle is just such a gifted songwriter and musician. He records everything at home, which is a big inspiration for us. This album includes the track *A.M.180,* which is just such a pop anthem!"

WAND
GOLEM
"This was a band we discovered relatively recently and this album is great. It's kind of perfect pop psychedelia. The guitar sound is fucking great on it and it's lo-fi enough to sound cool, but pop enough to grab you instantly. We challenge you not to love it!"

DARREN ANDREWS

JETHRO TULL

The St. Cleve Chronicle & Linwell Advertiser

Friday January 7th 1972 — No. 1003 — Price 3p Weekly

THICK AS A BRICK

JUDGES DISQUALIFY "LITTLE MILTON" IN LAST MINUTE RUMPUS

THE SOCIETY FOR LITERARY ADVANCEMENT AND GESTATION (SLAG) **announced their decision late last night to disqualify eight year old prizewinner Gerald (Little Milton) Bostock following the hundreds of protests and threats received after the reading of his epic poem "Thick as a Brick" on B.B.C. Television last Monday night.**

A hastily reconvened panel of Judges accepted the decision by four leading child psychiatrists that the boy's mind was seriously unbalanced and that his work as a product of an "extremely unwholesome attitude towards life, his God and Country". Bostock was recommended for psychiatric treatment following examination "without delay". The first prize will now be presented to runner up Mary Whiteyard (aged 12) for her essay on Christian ethics entitled, "He died to save the little Children".

The Literary Competition, which was for children aged from 7 to 16 years of age, was sponsored by leading national newspapers and received thousands of entries from schools all over Britain. Mr Humphrey Martin, the Headmaster of Moordale Primary School said Gerald nicknamed "Little Milton" by his English master because of his poetic ability, was mentally advanced for his age, although inclined on occasions to obscure and verbose assertions which led him to being somewhat unpopular with his schoolmates. He went on to say that without doubt the child had a great future academically and that his progress was unsurpassed in the history of Moordale Primary. Gerald and his parents moved to St. Cleve four years ago from Manchester when Mr. Bostock decided for health reasons to live away from the City. David Bostock now does occasional gardening work while his wife Daphne is well known to the Congregation of St. Cleve Parish Church for her activities in social work and her wonderful buffet luncheon at the fete last Saturday. Well done, Daphne! Mr. Bostock said this morning of "Little Milton's" disqualification. "We are heartbroken at the way the Judges changed their minds and the loss of the prize money and scholarship means we shall find difficulty in paying the instalments on Gerald's Encyclopaedia Britannica. I shall have to do Dr. Manson's roses next week after all." When he heard of the decision against him, Gerald went to his room and locked the door. "Mrs. Bostock and I are sorely vexed at the way this has turned out", said Mr.Bostock of No 6 Pollitt Close, St. Cleve.

Many local residents are also annoyed and hurt by the news and as some consolation to Gerald and his parents the St. Cleve Chronicle prints the full text of the disqualified poem this week on page 7.

G.....r

Many of the viewers who heard Gerald read his work on the "Young Arts" programme on B.B.C.2 felt that it was not one poem but a series of separate poems put together merely to appear impressive. Many of the viewers' complaints were centred around "Little Milton's" use of a four-letter word during the interview which followed his reading. The Producer of "Young Arts" Michael Fenwick said later. "We have come to expect that sort of language from adults on television these days, but to hear it from a child of eight is particularly depressing. When I was his age I did not even know what the word g.....t meant."

ART DEMO FORCES CLOSURE

THREE poets and five painters were arrested yesterday afternoon outside Lady Parrit House after repeatedly causing disturbance and harassing members of the public visiting the museum and gallery throughout the day. They were demonstrating against gallery policy of showing only resident exhibition works, and resident exhibition works, and led by heavily bearded Akab Gross demanded that the Gallery showed the "work of the people" and gave more attention to new and unknown local artists. Mr. Gross allegedly squirted a tube of Cadmium Yellow oil paint at a police constable and signed his name on the policemen's helmet Aided by other scruffy mem-

Ugly scenes as Constable Grimpeur tries to calm the protesters.

Flashback to last week's presentation dinner held in Gerald's honour by the Committee of the St.Cleve District Art and Literary Society at the Parrit Rooms. Left to right: Lord Clive "Polly" Parrit, Mr.and Mrs Bostock, Gerald Bostock, Lady Parrit, Julia, Gerald's chum with whom he writes poems.

#35 Jethro Tull

THICK AS A BRICK

Jethro Tull's fifth studio album was something of a parody of the 1970s fervour for concept albums and its cover is a spoof, too. Sending up the parochialisms of a classic English newspaper, the album sleeve became *The St. Cleve Chronicle & Linwell Advertiser*, a 12-page local rag. The newspaper's reporting team was made up of Tull's Ian Anderson, bassist Jeffrey Hammond and keyboardist John Evan. It was laid out by Chrysalis' Roy Eldridge, himself a former journalist. The paper's front-page splash credits a fictional eight-year-old boy, Gerald Bostock, with co-writing the lyrics to the album, and also breaking are local sport reports, a story about a dog soiling actor Robert E Levi's shoe and several in jokes about the band and their friends. Recording engineer Robin Black, for instance, is depicted as a local roller skating champion. The record company were initially unimpressed by Anderson's idea, deeming it too expensive. The singer later revealed it had taken longer to make the cover than the album itself, which consists of a single track split into Part 1 and Part 2. "It was very carefully studied," Anderson told *Classic Rock*. "I amassed a pile of papers and drew inspiration from the really silly stories that people would write about because there wasn't anything else to write about. That was part of the fun, and definitely made it a concept album."

COCTEAU TWINS

GARLANDS

4AD Records

DANIEL AVERY & ALESSANDRO CORTINI

ILLUSION OF TIME

Phantasy Sound

COCTEAU TWINS

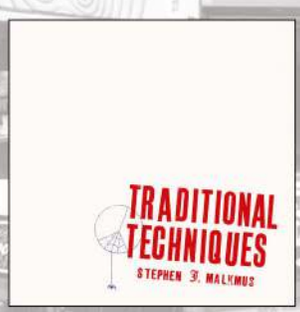
VICTORIALAND

4AD Records

CIRCA WAVES

SAD HAPPY

Prolifica Inc.



STEPHEN MALKMUS

TRADITIONAL TECHNIQUES

Domino Recording

SORRY

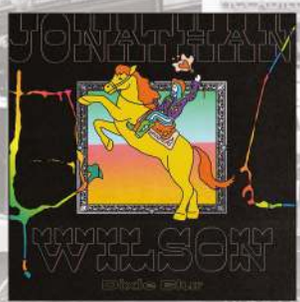
925

Domino Recording

SUFJAN STEVENS & LOWELL BRAMS

APORIA

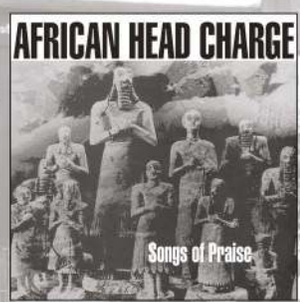
Asthmatic Kitty Records



JONATHAN WILSON

DIXIE BLUR

Bella Union



AFRICAN HEAD CHARGE

SONGS OF PRAISE

On U Sound

BAXTER DURY

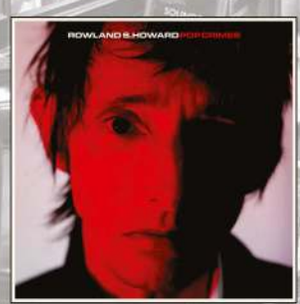
THE NIGHT CHANCERS

Heavenly Recordings

TREES SPEAK

OHMS

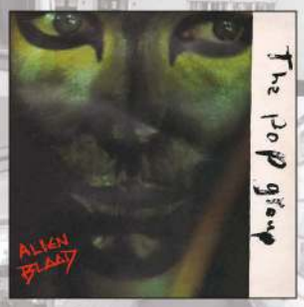
Soul Jazz Records



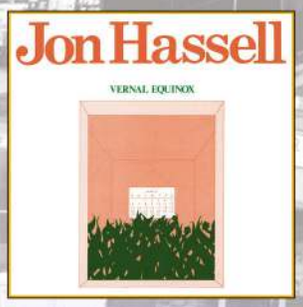
ROWLAND S. HOWARD

POP CRIMES

Mute



THE POP GROUP
ALIEN BLOOD
Mute



JON HASSELL
VERNAL EQUINOX
Ndeya

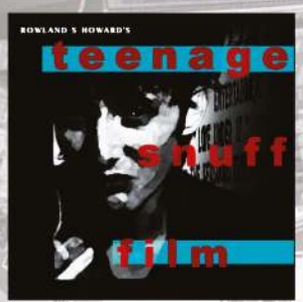
THE POP GROUP
Y LIVE
Mute

COLD BEAT
MOTHER
DFA

BON IVER
BLOOD BANK
(10TH ANNIVERSARY EDITION)
Jagjaguwar

SIMON FISHER TURNER & EDMUND DE WAAL
A QUIET CORNER IN TIME
Mute

PORCHES
RICKY MUSIC
Domino Recording



ROWLAND S. HOWARD
TEENAGE SNUFF FILM
Mute

REAL ESTATE
THE MAIN THING
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RECORD STORE DAY EVERY DAY!

SHOP LOCALLY FOR LIMITED EDITIONS, COLOURED EXCLUSIVES, AVAILABLE EVERY DAY

[PIAS]

WHY I LOVE

STRAWBERRY ALARM CLOCK
WAKE UP… IT'S TOMORROW

JEFFREY LEWIS

The New York City songwriter and comic book artist tells **Gary Walker** why he's captivated by this collision of sunny 60s pop and nightmarish tales of death, witches and black butter…

Of course, I could tell you why I love *Let It Bleed* or *White Light/ White Heat,* or other great albums, but you would already know why I love those records, because you love them too. On the other hand, the reasons why I love the 1968 album *Wake Up... It's Tomorrow* by the Strawberry Alarm Clock might need explanation! Because if you were listening casually to this record you'd probably call it mediocre, fluffy, forgettable, second-rate 60s sunshine pop, with lame attempts at psychedelia that sound like a parody of The Doors. These songs were probably intended to be taken as a joke. However, *Wake Up... It's Tomorrow* doesn't sound like a joke to me. It's a mix of high-fructose sunshine and creepy nightmares, a truly warped underground movie on wax. It's incredible!

The first thing we hear is a drum solo, then a feedback drone, leading into the lurching *Nightmare Of Percussion* song. A soothing voice soon enters, riding above the backing track like a god or a floating head, offering some philosophical words to mellow us out: "Don't worry about dying… you were meant not to live." Oh, thank you, I feel so much better now! Wait... what!?!? We're then treated to the gorgeous songs *Soft Skies, No Lies* and *Tomorrow.* Both are utterly beautiful, but also slightly disturbing in their very utopianism, like the words of a cult leader. And like at a cult compound, there's something seriously wrong lurking beneath the surface of this album. Just hear *They Saw The Fat One Coming.* Accompanied by some serpentine guitar atmosphere, a mysterious stranger arrives in town, warning that he has come from a place where everyone died. For some reason, the town is soon consumed by evil: "We gathered at the church on Sunday, and turned the house of God into a place of violence/ With guns and clubs we met on Monday, and swore before the day was done there would be silence." What the heck is going on here?! You could call it nonsense, but it gives me goosebumps.

Then there's *The Curse Of The Witches*, seven minutes of choral singing and cheesy changes. Black Sabbath it's not; this is elevator music, a saccharine snooze-fest. Listen closer, though! The lyrics are horrifying. There's a guy who doesn't believe in witches… but his child can kill people just by wishing them dead! The kid is burned to death as a witch, then the mom dies from shock. The chirpy way we're told is basically hilarious: "The day her heart stopped beating/ I knew it was too late." Uh, yeah buddy, that is usually your first clue… Finally, the narrator questions whether witches exist, while waiting for death, which he knows will be his only release from all this horror. How were these songs intended to be taken? I don't want to know; I enjoy taking them at their weird face value. The album ends with *Black Butter* in three parts: *Past*, *Present* and *Future*. There's a terrible wannabe Jim Morrison recital, and a ripping guitar solo, and some "la la la la"s that sound like the seven dwarfs. Then the final lyrics: "If there's something in your shoe/ take it out and look at it/ Don't be surprised if it talks to you/ And if it dies, you'll hear the cries/ And know the meaning of… black butter."

I still don't "know the meaning of… black butter". But if I knew the meaning of any of this I wouldn't love it all as much as I do. Even if it all just might have been meant as a joke, this album gets me lost in a twilight zone of beauty and horror. That's why I love it! ●

INTERVIEW 27 JEFFREY LEWIS

18+

WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal, providing you various content: brand new books, trending movies, fresh magazines, hot games, recent software, latest music releases.

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10 Questions For... JONATHAN WILSON

The musical polymath tells **Felix Rowe** about recording his new album in Nashville, producing Father John Misty on acid and stepping into the shoes of Pink Floyd's David Gilmour

What took you to Nashville to record *Dixie Blur* with a live band, rather than working alone in your own studio as usual?

"I was looking for something different. I played a show with Steve Earle, he gave me a nudge and said, 'Maybe you should go down to Nashville'. Later, I called my old buddy Patrick Sansone, of Wilco, who's like the king of that town, he knew all the players and studios.

"Coming after *Rare Birds*, which was nine months of agony, to do a live band thing is a huge contrast. It was all so fast that suddenly I was trying to scramble for songs. 'What can we try? The band sounds fucking great!' Those dudes, they get in super early, do two songs and then go to lunch, come back and do two more and they're done by five o'clock. It's a crazy thing, but the fact that session culture exists is just amazing."

Mark O'Connor plays a mean fiddle. Did he take some coaxing to get in to the studio?

"He's the best of the best. I contacted him and kept on just trying to prod him, like, 'Oh man, this would be so perfect'. I think he was like, 'Who is this fucking guy?'"

Has the live approach changed your outlook for producing future solo albums?

"For my own stuff, I was always like... no-one knows exactly the formula I'm trying to do, so rather than try to explain to someone for day after day, I'll just be, 'Hand me the drumsticks, you know, or the bass'. That's the way you have to do it as a kid in a small town. I'm really looking forward to diving back into my deeper personal solo style, but this was a really good chance to express things that I dig and the sound of my childhood."

You've hosted jam sessions in Laurel Canyon, featuring everyone from Jakob Dylan to Benmont Tench. How important is the area's rich musical heritage?

"I came to California when I was 19 and I fell in love with it immediately. I came back in 2005 and went straight to Laurel Canyon. I didn't really know about the past: the Zappa house, where Crosby came for the first time to meet Nash, all that. I just started a jam because that was what we did in Carolina.

"Folks in bands could come back, play for fun. At the time, I was doing a lot of stuff with my buddy Chris from The Black Crowes. That expanded into other bands and projects. From there, I went across town to Echo Park and started a bigger studio, and that's when we started to kick off with all the Father John stuff and Dawes and just tons and tons of shit."

What was it like recording and then touring with Roger Waters as the musical director of his Us + Them tour?

"That was awesome. As a kid, I always considered Pink Floyd to be the coolest band. It just so happened that my guitar playing is vaguely similar to the Gilmour thing – that's just him being an influence. Then, suddenly, I'm in the studio with Roger Waters doing a solo on a song called *Broken Bones* and it just went from there. He definitely calls the shots, but it's wild and surreal to have him in your kitchen every day."

Were you conscious of emulating Gilmour's style on stage?

"First time I sang those songs, Roger said, 'Don't try and sound like Dave. Be yourself'. I mean, you can't help yourself but to phrase certain things like him because the guy's so great – to actually try to reinvent it would clearly be a crime."

What's your favourite record you've produced so far?

"Recently, I was listening back to Father John Misty's *Pure Comedy* and I feel like we reached the fruition there – something we were going for, for three albums, and we finally got there. That had to do with the sonics, the songs and the process. And the fact that people would trust us to be in those studios with those kind of budgets on LSD."

What's next?

"Last year, I moved across town to Topanga Canyon, where I'm building a studio, a huge transformation of a house from the 1920s. I'm looking forward to getting that going."

Does vinyl matter?

"Oh yeah. There's just something in that tactile, fuzzy, warm thing that just sounds so good. I'm excited that it's on the rise. It's harder to get into the queue to get your album pressed."

What's your most treasured record?

"I have a few that are a first pressing, tough to find. There's one, *Red Hash* by Gary Higgins, that was a 1971 private pressing. It's like dark, spiritual folk – it's fucking ace!" ●

SLOW MOTION

Tame Impala's majestic new album *The Slow Rush* sees Kevin Parker absorbing sounds and production techniques from everything available to him. Despite becoming a festival headliner, he tells **John Earls** he still isn't fully happy with what he's achieved in the past decade

When Kevin Parker began planning the shows for Tame Impala's new album, *The Slow Rush*, he looked into the cost of buying lasers. He'd heard Rihanna had bought the ones used on her last tour, and Tame Impala is a festival headliner now – his show closing the Other Stage at Glastonbury last year was one of the most talked about sets, and that was before he'd even finished *The Slow Rush*.

"I kept telling my production manager I wanted to buy lasers, but I was told it's not a good idea," laughs Parker, sat upright and attentive on his bed at his hotel suite in the middle of Piccadilly Circus. "Lasers constantly get upgraded and, if I bought wholesale lasers, next year there's going to be something even cooler I'd want. But it wouldn't make sense to hire them, because what would I do with the lasers I've bought? Plus, the lenses degrade and we don't know how to repair them."

It's a story that says much about Tame Impala's current status: if Parker's not quite a Rihanna-status megastar, he's potentially in the market for lasers now. And it shows he is always thinking about how to bolster Tame Impala's spectacular shows. "Every time we headline a festival, I think 'Woah! Fuck! Really?' It's an honour," he insists, seemingly not being disingenuous at the status of his recording alias. "I just hope I'm the headliner I've been booked to be. When we started, I loved that we didn't have to put on a headline show. We could just rock out and, if we played shit, it didn't matter – we were just some band on the middle of the bill. It's not suck it and see now: we're the headline show. But that's a massive opportunity, and I'm learning how to embrace that role. I try not to think of the pressure and just have fun with it."

Despite the musical growth from the winning stoner rock of 2010 debut album *Innerspeaker* to the fluid melodies on *Lonerism* two years later, it wasn't until third album *Currents* in 2015 that Tame Impala's shows matched the spectacle of the music. "I decided to grow up and stop being afraid of the people who have come to see me," admits Parker.

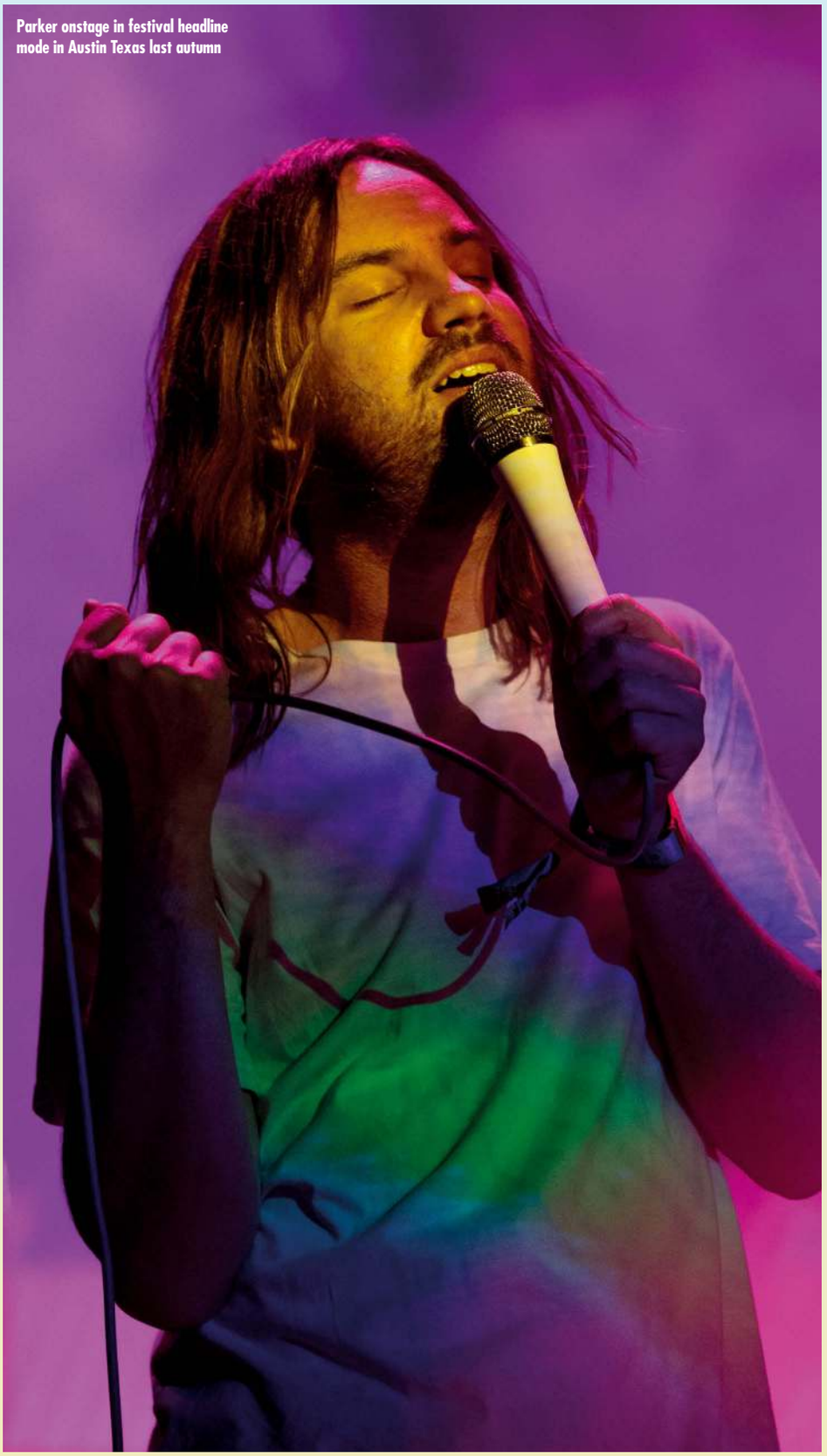
Tame Impala was signed by influential Australian label Modular, which had fostered local talents like The Avalanches, Wolfmother and Cut Copy, after just a handful of gigs in his native Perth. "There was a lot of hype around us and, as we hadn't established a live following, from day dot I had this idea people were there to judge me," recalls Parker. "It took me a long while to realise there were actual fans coming who wanted to enjoy the show."

ARENA SLOW

Although *The Slow Rush* is stuffed with huge pop songs worthy of a festival headline show, Kevin is reluctant to consider whether the record was made with the size of his audiences in mind. "I thought about the fact I'll be playing arenas a little bit, admittedly," he frowns. "I say 'admittedly' because I'd hate people to think I'm imagining how it'll sound out on stage while I'm still in the studio. That doesn't feel right." He gets off the bed and points out of the hotel window at a passing bus. "I think about people listening to songs on their headphones on buses like that, far more than I think about the people witnessing our live show. Music is ingrained in people's lives, it's not about when you're blowing people away in an arena. I'd hate people to think that's the key purpose of my music, because it definitely isn't."

Alongside growing up in concert, Kevin has matured off stage, too. In February last year, he married his girlfriend of five years, marketing strategist Sophie Lawrence, who founded Australian healthy ice-cream company Denada. They married on a vineyard, ordering

Four albums in, Kevin Parker's Tame Impala has ascended to the status of bona fide festival headliner



Parker onstage in festival headline mode in Austin Texas last autumn

SUZANNE CORDEIRO/AFP/GETTY

"BREATHE DEEPER STARTED OUT AS MY IDEA OF A MARIAH CAREY SONG. IT'S STONER MARIAH CAREY"

McDonald's burgers for the 150 guests still there at midnight. "As a touring musician, you're encouraged not to grow up," smiles Parker. "You're encouraged not to make big life decisions like getting married. I'd always bought into that idea and I was immune to thinking about things in my own life. Once I'd made the decision to propose, it was so liberating. I thought, 'Oh, so I can make these decisions! I am an adult!'"

It's this new-found maturity which informs *The Slow Rush*. It's no less joyous than *Currents*, but lyrically it earns its euphoria, with *One More Year* an unsettling opener. "It's definitely not a concept album," he insists. "But there's a general arc that, at the beginning, the passing of time is something you're afraid of and, when the album ends, you're embracing it. I hate writing songs that are just about me and can't be universal to everyone. I like to keep my songs so that people can think it's about them. But getting married inspired the emotions that led to a lot of the new lyrics. It's such a big chapter along the way from birth to death, a point where you're taken aback by the passage of life. You go, 'I really am a mortal human being!' Getting married, it really puts where you are in your life on a point in that birth to death line. There are times when you don't feel like you're anywhere on that line and you're just lost."

Although Parker has worked with Kendrick Lamar and Travis Scott and co-produced Lady Gaga with Mark Ronson, *The Slow Rush* is wholly his own work again. "The more I worked on these songs, the more personal it got," he explains. "The more personal it is, the less I need other people to do it. But not having collaborations on my records isn't a hard and fast rule. The timing wasn't right on this record, but I might do it in the future. It's the same with *The Slow Rush* not being a one-word title for the first time – I was attracted by the idea of breaking what had become this 'Tame Impala thing' and I never want people to think there's a pattern." He'd particularly like to get in the studio with Mariah Carey, laughing: "I'd love to make something with Mariah that would sound like *Fantasy*, but done with my usual kinda style. Actually, on this record, *Breathe Deeper* started out as my idea of a Mariah Carey song: it's stoner Mariah Carey."

In a nice way, Kevin Parker does still seem a goofball stoner. Other than his PR, there's no entourage when we meet. He's tall and lean, dressed in a blue-and-black stripy jumper that makes him resemble Dennis The Menace gone grunge. He's seemingly unguarded in conversation, blue eyes lighting up as he jokes away, including about his obsessive nature. Talking about the skittish drums that open new slowjam *Tomorrow's Dust*, Parker admits: "I spent way too long getting the intro drum sound right – probably a total of 100 hours just

on that. Generally, my music flows out of me quite quickly. When people hear my songs I don't want them to think it was laboured over, as I don't like music that sounds laboured over. I like to think music just falls out of people and, in most cases, it does for me."

Parker abandoned many song ideas along the way for *The Slow Rush*, but emphasises he quickly knows whether or not a song is worth pursuing. "I start songs all the time," he explains. "But I only bother pursuing even halfway to finishing it if I know it's worth completing. I won't put a song on an album unless I've had a real moment with it, where I've thought, 'This is the best song I or anyone else has ever done!' That's important." He laughs, aware of the possibility of such a grand statement being misconstrued. "I know that sounds arrogant and like Kanye West, but to me it's vital. I can't get to the end of a song unless I've had that moment. It might just be for one night of working on it, but I have to have been in love with it and thought it's the best my soul can express."

INTOSPEAKERS

Asked how he feels about vinyl, Kevin Parker's initial response is to joke: "First and foremost, vinyl is the thing that postpones my album release for four months." He finished *The Slow Rush* last October and had hoped to release it immediately – but was told a vinyl release before February would be impossible because of pressing plant lead times.

Despite his Spotify addiction, Parker does admire vinyl, signing *LLV*'s copy of *Currents* with the message "Long live vinyl!" (He checks the spelling, asking "It is with a 'y', right?"). Parker says: "I think vinyl is great and it's a different listening experience. I don't believe it's necessarily better than any other experience, but it's definitely a different one. Right now, I don't have the dedication for vinyl. I don't mean that I won't get up and turn a record over, it's about getting the gear. If I was going to get into listening to vinyl, I'd want to do it properly: get the best player, the best speakers, treat the walls. It'd be remiss of me not to do that at some point."

When Parker heard the vinyl test pressing of *The Slow Rush*, he appreciated the format's experience, noting: "It sounded amazing, and that's despite me recording the album digitally before printing it to vinyl. I still had it mastered at 48/24, but I know that doesn't make *The Slow Rush* as true vinyl as someone like Jack White is. Hey, no-one is as purist as Jack White."

PATIENCE IS A VIRTUE

The only song Parker finished recording since *Currents* not on *The Slow Rush* was *Patience*. The first taste of new music, the woozy ballad was released last March. One of the first songs to be finished from the sessions, it arrived around the time Parker first thought the album was taking shape. Nearing the home stretch that summer, he began having second thoughts about featuring the single. "I just didn't think *Patience* was good enough for the album in the end," he shrugs. "I still love that song, and I'm proud of it as one of my musical children. I guess I just love these other songs more."

To help keep his focus, Parker barely listens to any music when he's making a new record. It meant that, last year, he can't recall having heard anything. "I can't remember the last album I listened to in full," he admits. "I listen to zero music in the studio. It's too agonising, because when a song sounds new and amazing, I'm terrified of overthinking it. I can barely hear elevator music when I'm working without analysing that and overthinking it! A friend put an album on Spotify in my car. It was jazz, something obscure for me, but I play so few albums that it massively affected my Spotify algorithm and for ages it kept recommending me obscure jazz. I'm pathetic, because I basically only listen on Spotify, to individual songs. I don't give music listening the same respect I expect people to give to mine. I guess my excuse is that I want to experience music the way most people experience it – I like to get into the head of someone else listening to music." Instead, Parker likes to have on "background chatter" when he's messing around in the studio: one of the two samples on *The Slow Rush* is of two audio experts talking about equipment on a podcast Parker had on in the studio, which ends the brief *Glimmer*. "I wanted a song to appear for a brief moment and then fade out," he says. "Some things in life are like that – they come along briefly for no apparent reason and evaporate into thin air, forever to be a distant memory. I thought the two guys talking audio was really funny, so I was compelled to put it on the album, and it made sense to put it on a random song like *Glimmer*."

The other sample is of Parker's wife Sophie talking in the couple's living room, which closes Side One of the album at the end of *Tomorrow's Dust*. Parker is about to talk more about recording his wife's voice when the sound of protestors drifts up to the fifth-floor suite – Extinction Rebellion have brought the traffic to a standstill. "Look at that!" he exclaims. "I want to go and join them."

Spiritually, Kevin Parker may want to take to the streets, but he's happy – for now, at least – to be talking to the press. "I've been feeling good doing interviews," he smiles. "Doing press feels like finally doing some work. It feels like getting shit done whereas, working on an album, you never feel you're moving forward. I never know if I'm going forward, sideways or backwards, if I'm being constructive or destructive. My work ethic is terrible – I wish I did more." That sounds harshly self-critical for someone who has stayed so busy with other

Parker topping the bill at Coachella in California last April

"TEN YEARS ON FROM INNERSPEAKER? THAT'S MINDBLOWING. IT'S CRAZY"

music since *Currents*. But then, he's friends with the prolific Mark Ronson. "I've learned so much from Mark," he enthuses. "He's extremely focused, and his drive to make music is just so uncompromising. He's also got the trademark of the best producers, in that he has a brilliant sense when we've worked on songs of when it needs something more or when it doesn't need anything."

The Slow Rush comes out 10 years after Tame Impala's debut album. It's not a landmark Kevin had intended. "I wanted it to come out last year," he laughs. "I just didn't get there in time. But I'm happy that it's a new decade and I've got a new record out to mark that. Ten years on from *Innerspeaker*? That's mindblowing, it's crazy." For once, Parker starts to look a bit concerned, his usual smile fading. "The more I think of that anniversary, the more it's interesting, because it makes me think, 'What have I achieved in 10 years?'"

Parker should say this in celebration of Tame Impala graduating from stoner-rock contenders to major festival headliners. Instead, he seems frustrated. *LLV* reminds him: "Come on, you've achieved quite a bit!" He brightens immediately. "Yeah, fair," he laughs. "I'd been meaning it sarcastically, but I guess it's true I've done quite a bit." More to the point, Tame Impala's music has graduated to the stage where Kevin Parker is showing other rock musicians how it should be done in 2020. Tame Impala's work ethic is just fine. ●

The Slow Rush is out now. Tame Impala headline All Points East festival in London on Saturday, 23 May

THE MORE YOU KNOW THE BETTER

The first Tame Impala release was a self-titled EP. Confusingly, so was the second. The first was released in September 2008 on Australian psych-rock label Hole In The Sky. That version of *Tame Impala* featured *Half Full Glass Of Wine*, *Skeleton Tiger* and *The Sun*, plus remixes by Fred Cherry and Canyons. It sells for £110.

Modular celebrated signing Tame Impala by releasing a four-song *Tame Impala* three months after *Hole In The Sky*. It kept *Half Full Glass Of Wine* and Skeleton Tiger and dropped the remixes, adding *Slide Through My Fingers* and future *Innerspeaker* anthem *Desire Be Desire Go*. Housed in a sleeve of a primary colours sunrise illustration, original pressings fetch £130. A UK reissue from 2013 will set you back around £50.

Tame Impala's first 7", *Sundown Syndrome*, was released in 2009. Featuring exclusive B-side *Remember Me*, the original Australian edition sells for £65. Released in 2010, the UK version is even pricier at £80. The Australian 12" of *Solitude Is Bliss* is £40 (£25 for the UK pressing). From *Lonerism*, the vinyl pick is the 12" of *Elephant*. The UK-only single goes for £30.

The star find is a 7" of *The Less I Know The Better*. It was part of 2016's annual Secret 7" project to raise funds for mental health charity MIND. Limited to 100 copies, it hardly ever goes on sale.

MARK METCALFE/GETTY

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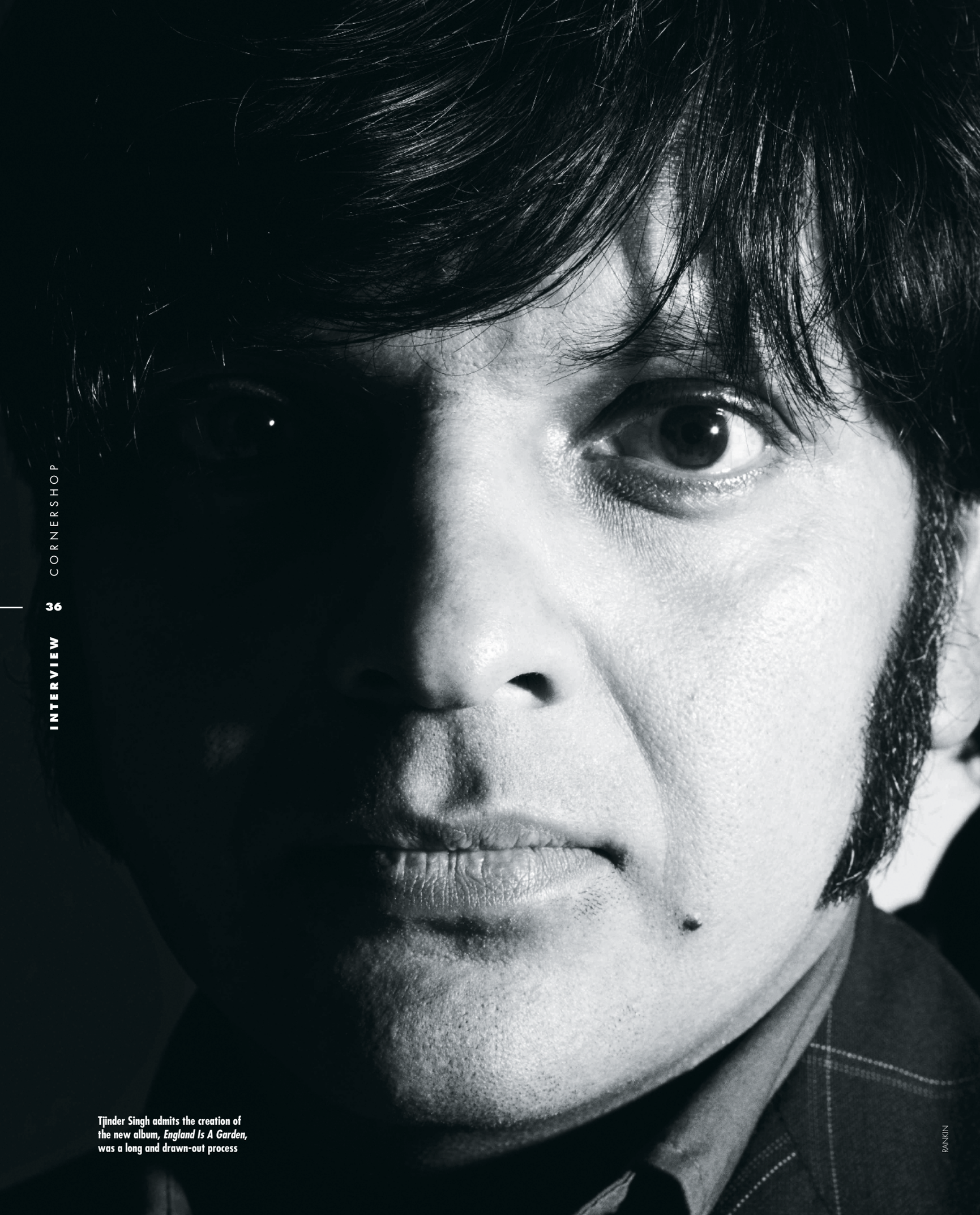


Tjinder Singh admits the creation of the new album, *England Is A Garden*, was a long and drawn-out process

RANKIN

Having predicted Brexit and environmental collapse from day one, Cornershop were determined to stay positive on their first mainstream LP for a decade. **John Earls** hears from Tjinder Singh and Ben Ayres about how that's been tough to achieve

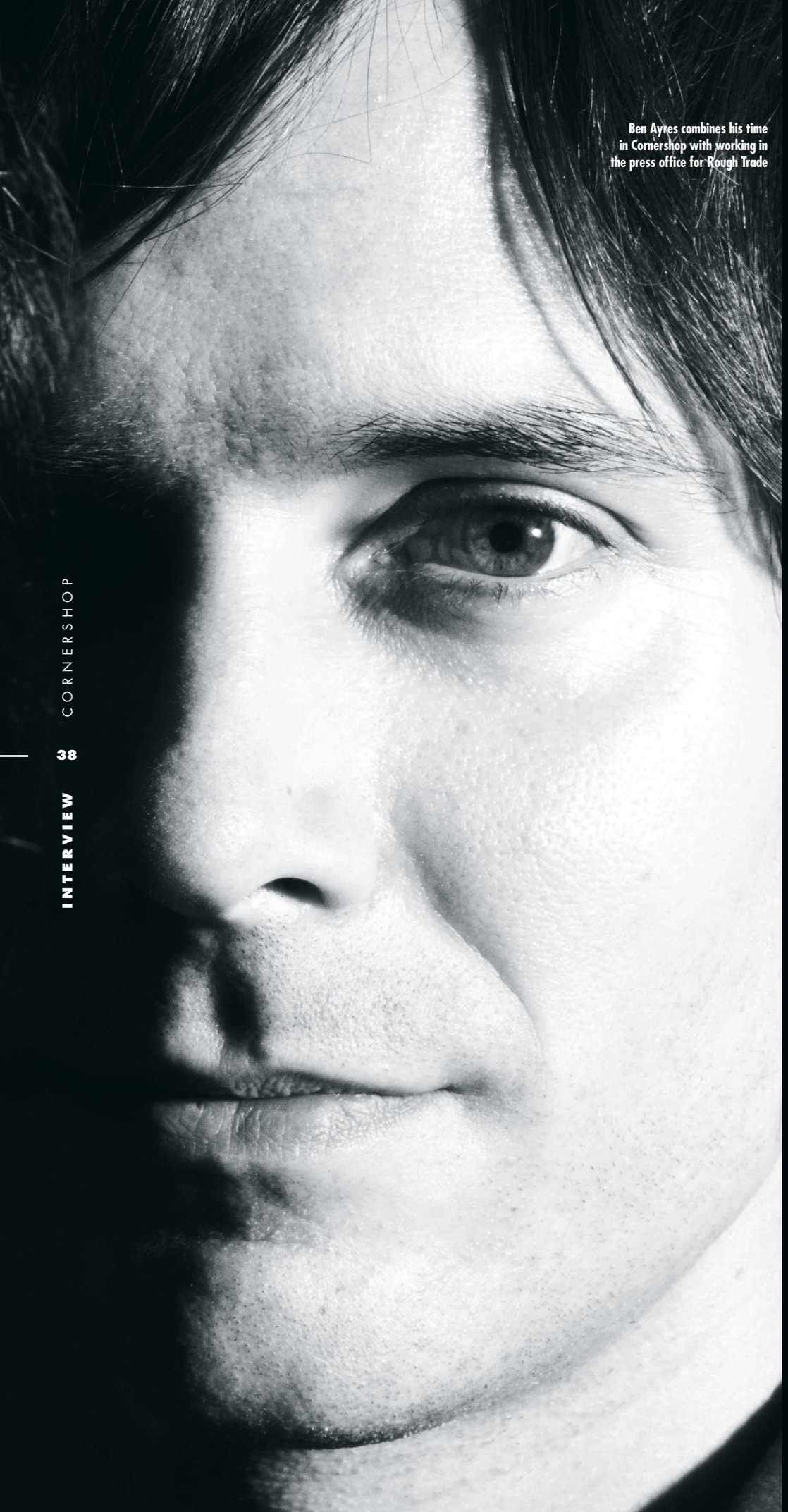
GARDEN STATE

"Our downfall is that we didn't split up," announces Tjinder Singh. "If only we'd announced that we were breaking up, we'd be coming back now in a blaze of glory." Singh and Ben Ayres haven't been idle in the 11 years since Cornershop's last regular album *Judy Sucks A Lemon For Breakfast*. But, because the duo have been quietly working towards their magnificent and maverick new record *England Is A Garden* for the past decade, Singh is right that no-one knows quite what to make of the return of one of Britain's most important bands.

"It would have been much easier to release albums for the sake of it," insists Singh. "Since *Judy…*, we've seen many artists we like release three or four increasingly terrible albums. Why bother? Part of me thinks people deserve more Radiohead. They've certainly informed how music has gone since we've been away, and it's been very fucking dry. It's clinical, it's bland and people can have that." Next to him, Ayres looks slightly startled. "Calm down," he warns. Both men promptly fall about laughing. Cornershop may have a fiery reputation, but it's ill-deserved: Singh and Ayres are, unless the topic turns to Radiohead or Brexit, funny and calm observers on how the music industry has changed since emerging in the early 90s.

When the rest of the music world was attuned to grunge and Britpop, Cornershop's music was suffused with choirs, samples, horns, singing in French and Punjabi. 1997's *When I Was Born For The 7th Time* was made with hip-hop producer and future Gorillaz collaborator Dan The Automator, which was then a very bold step for a rock band. "We were always ahead of what was happening around us," notes Singh. "It's another reason we didn't mind waiting to get this record out. We've hoped people would catch up! I don't think *England Is A Garden* would have been received as well as it has been if we'd released it a few years ago."

We're in Singh's local pub in Stoke Newington. Now, the North London suburb is the apex of hipster, but when Singh moved here 20 years ago, it was obscure, out of the way and only convenient for driving back to Singh's native Wolverhampton. The singer's accent is still bone-dry West Midlands, the perfect accompaniment for his deadpan observations. Meanwhile, Ayres began working in the press office of Rough Trade shortly before *Judy Sucks A Lemon For Breakfast* and is



Ben Ayres combines his time in Cornershop with working in the press office for Rough Trade

still there, a friendly and helpful presence in dealing with Jarvis Cocker, Black Midi and Goat Girl enquiries. Singh's de facto second career has been rehoming local dogs, helping canine charity Terrier SOS until recently.

As soon as *Judy…* was finished, Cornershop knew the blueprint for their next album. "With the way the world is these days, we wanted the record to be upbeat," Ayres says. "We made a conscious decision to come out fighting and be positive, to keep the songs up-tempo." They've succeeded: the album is lit up with dayglo pop, woozy psychedelia, glam and heads-down triumphant boogie.

Beginning the album at the start of the 2010s, could they really have foreseen Brexit and the rise of far-right demagogues such as Nigel Farage and Tommy Robinson? "We sensed the way the world was going from our earliest songs," Singh points out. "We mentioned Enoch Powell on *Roof Rack* in 1995 and all I see Brexit as is a continuation of the work he was doing in 1968."

Singh was born in 1968, the year Powell made his notorious "Rivers of blood" speech about immigration. Powell was the Conservative MP for the Singh family's constituency, Wolverhampton South West. "Enoch Powell was Brexit One," says Singh. "I grew up with that and it's going to stay with you. We've always thought this was going to happen. Even though he was settled here as a teacher, my father told me, 'Don't think you'll ever be able to stay. There will come a time when you will be asked to leave this country'. That's always been in the back of my mind."

Singh's father Balbir was a Labour councillor, and the singer followed him into becoming a party member. However, he quit the day after the Brexit referendum result, furious at Jeremy Corbyn's attitude during the campaign – and since. "Labour deserve everything they get," he insists, his voice raising for the only time. "I feel aggrieved about having to leave, as I'd been in Labour forever, but I don't think they're learning from the lessons of the election and I think Labour is dead. Labour is being controlled by a bunch of c***s and the Tories are a bunch of c***s. The state of the country now, it's unfathomable."

SINGHLE FILE

One reason Cornershop's new album took so long is because the pair devoted much of their time to campaigning against Brexit. They point out there have been other albums in the interim: they worked with Punjabi singer Bubbley Kaur on 2011's *The Double 'O' Groove*, while the following year saw *Urban Turban*, a compilation of Cornershop's collaborative singles which had formed their Singhles Club releases.

A second volume, working with artists including The Lovely Eggs, has been made but

RANKIN

is unlikely to be released. Then came *Hold On It's Easy*, an easy listening reworking of 1994's debut album *Hold On It Hurts*, made in 2015 largely to relieve the pressure of what became *England Is A Garden*. But the band had to ease themselves back into recording after Singh became ill shortly after the release of *Judy…*

"I saw a load of doctors, but none of them found anything," says Singh, now teetotal as he and his bandmate sip bottles of Heineken 0.0. "I was debilitated. It led to not having massive amounts of ideas. So when they did, I couldn't just say, 'No, I'm not ready right now'."

The would-be children's TV groove *Highly Amplified* became the first full new song, with the carefree *One Uncareful Lady Owner* finally finishing the sessions two years ago. "Once we had 20 songs done, that was more than enough," laughs Ayres. "We had to draw a line under it in order to get a record out, otherwise it really could have gone on forever." Singh adds: "It's nice to think it's finally done. My wife thought it'd never get finished!"

Recording was at Cornershop's studio in Preston, where Singh had been a student at Lancashire Polytechnic. They emphasise the importance of their band, with longtime engineer James Milne now their bassist and sitar duties shared between Sheema Mukherjee and Adam Blake. It was Blake who pointed out to the duo a key characteristic in sounding poppy no matter what the lyrical content.

Everywhere That Wog Army Roam sticks to the up-tempo mission statement, but its nursery rhyme melody sits behind the chorus: "Everywhere that wog army roam/ Policemen follow them" as Singh sings about police officers kicking Asian people "like Fanta cans". Ayres admits: "We don't know how to do minor chords. Everything we do is a major chord, which apparently leads to chirpy music. We accidentally had a minor chord in a song a few years ago, our first one ever. Adam told us, 'You do realise that's a minor chord?' I don't know which song it was and I wouldn't even be able to tell you from listening to it."

This naivety works to Cornershop's advantage, Singh insists as he ponders on what music has been missing during Cornershop's extended leave of absence. "The young kids should have taken over from us by now," he feels. "Kids now are great at playing instruments and they can go to specialist music schools to learn. But we think, 'You might be schooled in it, but it's not what I'd do'. When you're not technical music aficionados, you do different things. Other musicians would listen to us in the studio and think, 'You can't do that!', whereas me and Ben think, 'Wow! You shouldn't do this, but it works!'" Ayres continues: "There's a feeling of wonder at what can be achieved when you give something a go. Not always, and there's a lot of weeding. But when you get there, it's magical. We maybe have more perseverance than other musicians."

This spirit was instilled in Cornershop from the beginning. Ayres worked at the Damont budget vinyl pressing plant near EMI's factory in Hayes, while Singh worked at the reception of Beggars Group and in the basement of Rough Trade's first London shop, now the site of Rough Trade West.

"When you see vinyl getting made, you realise it's possible to make records yourself," says Ayres. "It inspired us not just to make records, but not to hang about with it." They passed on demo cassettes whenever they could, eventually signing to Wiiija. "Any area of music we could learn about we did," recalls Singh, who had been Ents Officer at Lancashire Poly. "I'd been unemployed and I didn't want to go back there. As soon as we got on to Wiiija, I thought, 'This is it'. I had a lot of mates in bands who let it not go anywhere, and a lot of Wiiija bands imploded. It was car crashes everywhere. We really made a concerted effort to make it work somehow."

> "WE MADE A CONSCIOUS DECISION TO COME OUT FIGHTING AND BE POSITIVE, TO KEEP THE SONGS UP-TEMPO"

RIOT GRRL FRIENDS

Wiiija was the centre of the 90s Riot Grrl movement, home to Bikini Kill and Huggy Bear, who would sit in on Cornershop's interviews to make sure they were on-message. "When punk came along, they had the same dissatisfaction the rastas had," says Singh. "We felt a similar dissatisfaction, that racism had something in common with the sexism that Riot Grrl exposed." Ayres adds: "The Riot Grrl bands accepted us as part of the battalion."

Cornershop proved a mystifying quantity for the 90s British music press, who foolishly dismissed *Hold On It Hurts* as a curio. Part of the duo's love of Europe is because they were accepted far more readily on the mainland than the parochial pigeon-holing back home. Then, of course, *When I Was Born For The 7th Time* was overshadowed by the success of Fatboy Slim's remix of *Brimful Of Asha*.

ON THE 45

When Cornershop were singing about being brimful of Asha on the 45 in the late 90s, Tjinder Singh and Ben Ayres were regular DJs. Ayres still DJs regularly, preferring a good 45. "A 7" is how certain songs are meant to be listened to," he insists. "They jump out of the speakers more at 45. Technics have made 7"-only decks for Biz Markie and I'm so jealous of those."

Singh admits he's stopped collecting vinyl and keeps intending to offload some of his collection. "I very rarely paid more than £10 for anything," he recalls. "It's why I've got so many records that I've run out of storage space. A lot of my records are scrap, but I'm loathe to actually bite the bullet and get rid of them. I've recently done what I swore I never would and bought a portable turntable, a Numark, just so I can play vinyl around the house."

The pair remember being baffled by execs at their American label Warner in the 90s, who'd take them to record shops and pay hundreds of dollars for first pressings. Their favourite store was in Milwaukee. "It was underwhelming on first sight," says Ayres.

"It looked like a crap toy shop from the outside, only a few racks on display. Then the owner came over and said, 'Oh, you like the records?' and led us to the back. There were boxes and boxes and boxes of records. I often think back to going in that shop and wish I could go back there one day."

Long in the beard: Singh and Ayres have been making music together as Cornershop since 1991

"IF ONLY WE'D ANNOUNCED THAT WE WERE BREAKING UP, WE'D BE COMING BACK NOW IN A BLAZE OF GLORY"

"We've had to start from square one at every time," notes Singh. "We've carried on because we don't think we've had a fair rap, and we're bemused at always having to start afresh. We put a lot of effort and braincells into *When I Was Born For The 7th Time*, and when we achieved what we'd wanted to with it, we thought, 'Fuck, now what?' Which meant we had to put a lot of effort and braincells into the next album, *Handcream For A Generation*, as well."

Sleep On The Left Side, the fantastic rallying cry that opens *…7th Time*, features the line "Planet's up, time to leave". In parallel with their politics, Singh and Ayres have been warning about climate change for decades. *Operation Push* from *Judy…* envisaged mankind becoming so destructive that we'd be part of the orchestra "of the last ever song". "That's happening now, with the fires in Australia," Singh sighs. "All the land disappearing, species wiped out, it's like Chernobyl. The Australian government's attitude is horrific, but what do you expect when you see Trump and Johnson in power?"

They may have been ahead of their time, but hopefully the critical consensus has finally caught up with Cornershop. A reissue campaign would help. Although Ayres notes, "We'd prefer to look forwards rather than backwards at the moment," they accept that, now the new album is ready, it might be time to consider getting their past labels to co-ordinate something. "One reason for *England Is A Garden* as the album title is we see our albums as linked," Singh explains. "The garden has a pretty gate at the back, which leads to what's happened in Cornershop's past."

The next record won't take another 11 years to make: the pair discuss an impending mini-album of ideas realised since *England Is A Garden* was recorded. It helps the studio workrate that Cornershop don't play live. "When you've been in a group as long as we have, you come to terms with doing it as long as the bands we took the piss out of when we started," laughs Singh, as Ayres recalls "literally rolling on the ground laughing" whenever Status Quo's name was mentioned.

"Who wants to see us on stage?" insists Ayres. "Not even we want to see us on stage. We don't want to embarrass our kids." Tjinder Singh and Ben Ayres' children may be wary of their parents' advancing years, but nobody else should be: Cornershop's music holds up incredibly well. A quarter of a century on, they're still sounding consistently righteous and consistently upbeat. ●

IN THE CAN

Since 2003, Cornershop have been making *The London Radar*, a documentary about London's music scene. They've been working on it for so long that some of the capital's culture is no longer with us.

"We filmed a Peel Session with Jeffrey Lewis performing at the BBC's Maida Vale studios," recalls Ben Ayres. "We chatted to John as part of it." They were virtually the only people allowed to film at The Colony Room, the louche Soho drinking club whose clientele included Princess Margaret, David Bowie and William Burroughs before its closure in 2008. Reggae rehearsal rooms The Triangle were also documented. "They'd been there for 30 years and, within three months, it had gone," says Singh.

"The longer we leave the film, the more historically interesting everything in it gets," says Ayres. "It's pretty much finished now, though we need to transfer over all the old masters." Singh explains that, having begun filming 17 years ago, hard drive technology has moved on so much, the duo are worried about being able to transfer everything on to one sizeable external hard drive.

"Theoretically, the film is absolutely brilliant," says Ayres. "We've captured a lot about London's culture that was integral at the time and it's gone now. There's not a lot left of the world we'd set out to document."

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THIS IS NOT A DRILL

Three albums in, Newcastle's Lanterns On The Lake were burnt out and needed a break. They return refreshed, leaner and not afraid to speak from the heart on their strongest record yet. **Gary Walker** hears why they've never been happier

Rising waters, unhinged autocrats, fake news and in the final reckoning, a future civilisation carbon dating the whole sorry mess we've left behind. Lanterns On The Lake's fourth album finds humanity at the precipice. Yet despite all the existential terror spilling from chief songwriter Hazel Wilde's pen, *Spook The Herd*'s central question is "do I have hope?". You bet she does.

While a concern for humanity has always coruscated through Lanterns' dreamy post-rock vignettes, on *Spook The Herd* it's overt, Wilde's writing more direct than at any time since they formed in 2007 from the ashes of previous band Greenspace.

It was Bella Union's Simon Raymonde who discovered the band, his waning faith in British music restored by an early single he heard guesting on Steve Lamacq's Roundtable radio show. Their 2011 debut album, *Gracious Tide Take Me Home,* showed promise. Two years and a line-up change later, *Until The Colours Run* was a huge leap forward. Its nine examinations of the minutiae of real life in England's neglected towns swell with cinematic majesty and the influence of both one-time touring partners Explosions In The Sky and Raymonde's Cocteau Twins.

"There's always that hope," Wilde tells us, sitting alongside guitarist and long-time partner Paul Gregory, cradling cups of tea. With Lanterns On The Lake, there's always tea, too. "I think a lot of people, myself included, are guilty of being pessimistic, but deep down I think people hope things are going to change.

"We've never consciously made an effort to write about any particular subject and this album is more personal than anything, but huge world events affect you and that comes out through the songs. It's looking at the world through a personal lens."

MISFORTUNES

The Newcastle band have, like the rest of us, been through the wringer since their last album, 2015's moody, dark-hued *Beings*. Watching their beloved North East lead the way on the night Britain voted for Brexit, Trump assuming power and environmental destruction gathering pace, the band were exhausted. As Gregory puts it succintly, "the wheels were about to come off".

When Lanterns played a homecoming gig at Newcastle's Mining Institute in December 2016, it was the end of a tour that kicked off almost a year earlier at a celebratory show with Royal Northern Sinfonia in Gateshead's cavernous steel-roofed Sage. The band's glacial pop and widescreen atmospherics found a natural bedfellow with the orchestra. Three albums in, the world appeared to be stirring to their gauzy talents. A circuit of Europe and summer festival shows followed before a final

Lanterns On The Lake (l-r): Ol Ketteringham, Angela Chan, Hazel Wilde, Bob Allen, Paul Gregory

VINYL CUT

Lanterns On The Lake agonised over *Spook The Herd*'s tracklisting, with *Long Live Vinyl* hearing one early mix that included two additional songs: *Romans* and *The Realist*. In the end, it was vinyl that helped make up their minds.

"It's a massive part of it for us," says Wilde. "We probably don't belong in this day and age because most people are thinking about which tracks to get on Spotify playlists and all that kind of thing, but for us the sequence had to take you on a journey and had to sound good on vinyl. We ended up taking off a couple of tracks because a) they didn't quite fit with the other songs, but b) we wanted to make sure it sounded as good as it could on vinyl."

Due to their career kicking off when the format was at an all-time low, Lanterns On The Lake's vinyl releases are relatively scarce. However, collectible gems to look out for include their 2017 *Live With Royal Northern Sinfonia* album (Bella Union, £23), the *Low Tide* 12" EP featuring gorgeous early live favourite *Not Going Back To The Harbour* (Bella Union, £7) and limited white versions of 2013's *Until The Colours Run* LP, some copies of which are signed by the band (Bella Union, £15).

UK lap left the band running on empty. It was time for a break. "There was an unspoken feeling that the wheels were about to come off," says Gregory. "A lot has happened since we started, and there was this underlying feeling that we were a bit burnt out, so when we got back from tour it felt like a natural time to have a pause, but we didn't intend it to be this long.

"The time off has been really good, as it meant we were able to spend quite a long time on this album. The last ones were always: finish the album, tour, come back, make another one… this two-year cycle.

"The last tour, I can honestly say was the most fun I've had in Lanterns, but when we got home it was slippers on, open the wine…"

That sense of fun spilled over into the sessions for *Spook The Herd* and the album is a leaner, more exhilarating listen as a result. Wilde had been writing in isolation, initially not intending her compositions to be taken on by the band. "I started the songs about three years ago," she recalls. "I had four or five demoed in my phone, and I didn't know what to do with them. Because Lanterns were on hiatus, I didn't think they'd be Lanterns songs and that gave me the freedom to write whatever the fuck I wanted.

"I'd agreed to do a solo support slot with Mercury Rev, when I hadn't finished any songs, to give myself a kick up the backside to finish some stuff. By the time I'd finished, we'd started the new Lanterns record."

As soon as he heard those songs, Gregory wasn't prepared to let them get away.

"The first songs I heard were *Baddies*, *Every Atom* and *Before They Excavate*, and I remember thinking, 'We're having them'," he laughs. "'Whatever you've got planned for them, we've got to have them'."

Wilde, Gregory, drummer Ol Ketteringham, bassist Bob Allen and violinist Angela Chan regrouped at their rehearsal room beneath Newcastle art gallery The Biscuit Factory. What emerged was album opener *When It All Comes True*, a shimmering call to arms, Gregory's majestic bowed Jazzmaster lead line soaring skywards. It's stirring orchestral music played with guitars and at its denouement, Wilde is left declaring: "Through the searing heat and the empty streets, I'll keep my word for you." A few hours later, gathered around pints in the nearby artsy Ernest cafe bar, they knew they had the beginnings of album four.

"Funnily enough, the first song I had was *When It All Comes True*, and the last one that came was *A Fitting End*," says Wilde. "*When It All Comes True* came together really nicely, we all went to the pub and we were buzzing. This was the new thing we were going to do…"

If *Spook The Herd* is a sobering plea for action, it also sees Wilde writing some of her

"THERE WAS AN UNSPOKEN FEELING THAT THE WHEELS WERE ABOUT TO COME OFF. WE WERE BURNT OUT"

Back to the harbour: the Lanterns at home in the North East

***Spook The Herd* sees the band's compositional duo, Paul Gregory and Hazel Wilde, at their sharpest**

most exalting lyrics. On swoonsome lead single *Every Atom*, she travels to the ends of the earth in search of a lost loved one; on climate change anthem *Swimming Lessons*, as the flood waters rise she gazes skywards to "Vincent's starry night with the colour drained". By the elegant end-of-the-world waltz *Before They Excavate*, she's cooing over spectral piano: "Let's take out every streetlight in London tonight and soak up the beating moon".

It's evocative stuff, but are they the best songs she's written? "I don't know…" she answers. "I'm always trying to work on my craft as a songwriter and after I've written something I'm focusing on the next one, so I try not to look back. When you write a song and get to that point where you find the perfect chord change or line that sums something up, you get this shiver down your spine, and I remember a lot of those moments writing this album, which is a good sign."

With the first batch of songs complete, the biggest decision the rejuvenated Lanterns faced was employing a producer. Their first three albums were helmed by Gregory, whose day job is working as a mix engineer for other bands. This time, though, they turned to Joss Worthington, setting up camp in a cottage next door to his Distant City Studios in the Yorkshire village of Ripponden. In idyllic quietude on the banks of the Ryburn, band and producer bonded quickly, aided by regular trips across the river to The Old Bridge Inn.

"Making this album has been a happy, exciting thing for us," says Gregory. "People probably won't get that from the subject matter, though… [laughs].

"Working with Joss was a breeze. I felt like I could do with some help and I wanted to concentrate on being the guitarist. Bringing Joss in was a bit daunting because it was the first time we've been in a studio with someone else, but he's the nicest guy in the world, his studio is amazing and he has really similar tastes to us. And there was a pub next to the studio… which was 90 per cent of the reason for going there.

"He's our man now. Every band needs a guy, or a girl. Joss is ours."

By early 2019, *Spook The Herd* was finished. It was time for the hiatus to end. Well not quite. Gregory and Wilde found out they were expecting their first child, Alice, who happily gurgles away throughout our interview. They decided to wait a full 12 months to release the record. Did they fear delaying an album so inherently concerned with the current world order might backfire? That they might miss their moment?

"You hope things are going to change," says Wilde. "But then would the songs still be relevant? We weren't selfish enough to hope that things would remain the same, and they've probably got worse if anything. Even if those situations had changed, there would still be a feeling of polarisation because none of the big solutions have been found and people are still at each other's throats."

Yet, while she tackles the urgent need for a response to the climate emergency, social media addiction and our splintering society head-on, did Wilde fear being met by compassion fatigue or written off as trite?

"I'm sure some people are bored of listening to that sort of thing," she says, "but to be honest we're four records in, I feel I can say what I want… we're not trying to be preachy, and we don't profess to have the answers. You have to stick with your gut feeling."

MINOR VICTORIES

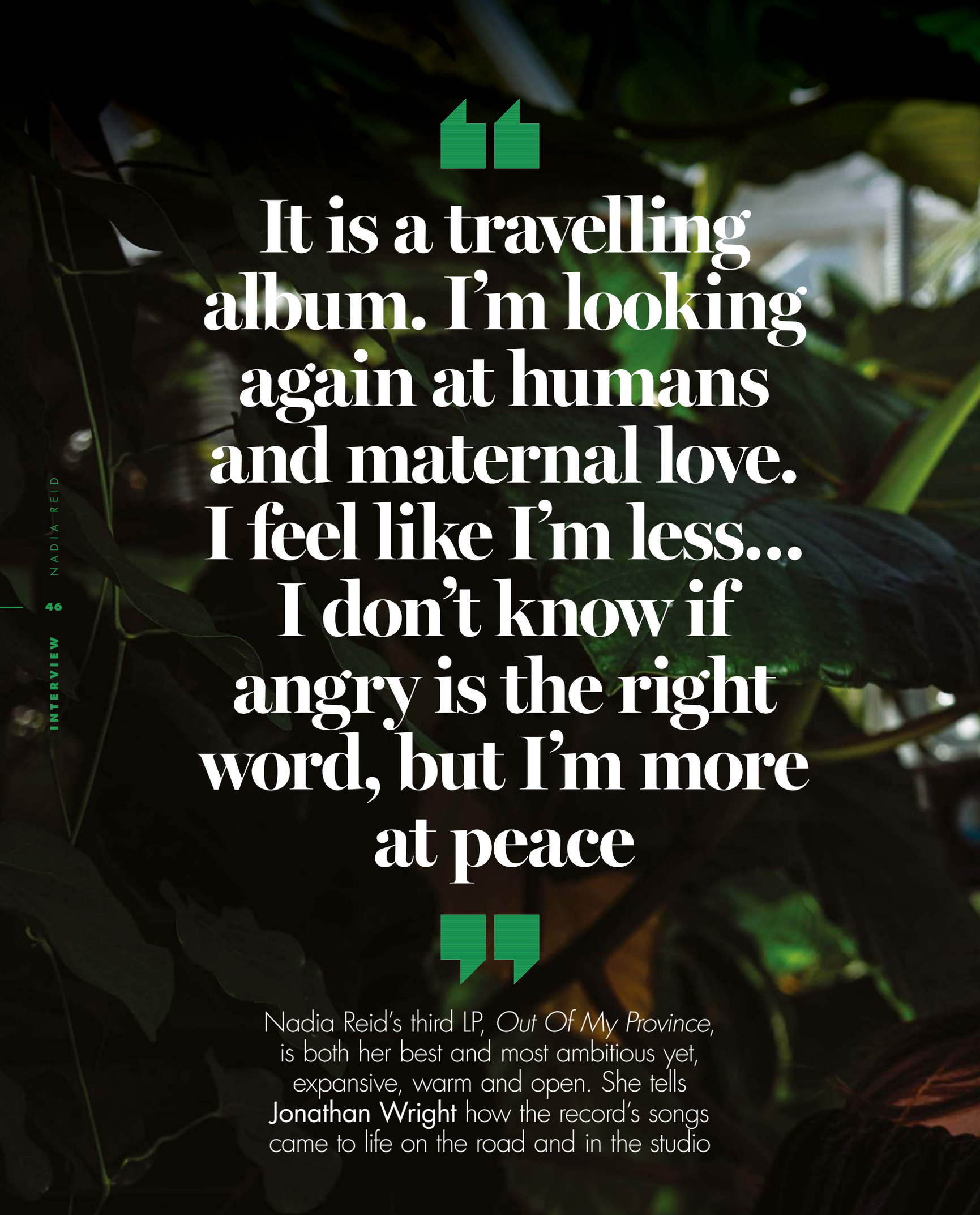
Over the past decade, Lanterns On The Lake have had to stick with their gut feeling a lot. The music industry has changed enormously, with sales of physical formats plummeting and the emergence of streaming. It's become a case of rolling with the punches. But they've survived, and the first singles from the album, *Every Atom* and *Baddies*, have had more radio airplay than any songs in the band's career.

"We signed to Bella Union in 2010 and the first album came out in 2011, and that's when things really started to change," says Gregory. "There was lots of chatter when we were touring, bands that had been doing it longer than us were really worried about what was happening – record sales were dropping, streaming rates were going up. When our first album came out, nobody really streamed us. The second one was only two years later, and the difference was shocking. By the time *Beings* came out, even more so. It's been a very interesting ride…"

"We've barely survived financially," admits Wilde, who designs much of the band's merch. "We rely heavily on that and people buying the albums and coming to the shows. Some of us have part-time jobs, some of us have full-time jobs, we try to make money any way we can… I try not to think about it too much. If you thought too much about the millions of streams and the 0.0001 pence we get per stream, it would be really disheartening, but the music we create itself wouldn't be the same if we didn't have some of that struggle."

It raises the question of what in 2020 represents success for a band such as Lanterns On The Lake. That question hanging momentarily in the air and the tea finished, Alice begins to get agitated, signalling the end of our interview nearing. "Making this album really has been the most fun we've ever had, and that's partly because none of that stuff entered our heads," says Gregory.

Wilde takes over: "If it reached an audience beyond what we normally reach, that would be a success. A huge thing when we talk about success is making a living out of music, but also in being proud of the records we make, and I already feel this album is a success because we all really love it, regardless of whether critics like it or people buy it. The record means a lot to us because of that."



It is a travelling album. I'm looking again at humans and maternal love. I feel like I'm less... I don't know if angry is the right word, but I'm more at peace

Nadia Reid's third LP, *Out Of My Province*, is both her best and most ambitious yet, expansive, warm and open. She tells **Jonathan Wright** how the record's songs came to life on the road and in the studio

ALEX LOVELL SMITH

There are songs that herald a step-change in an artist's work. *Best Thing* by Nadia Reid, the lead single from her third album, *Out Of My Province,* is one such piece of music. With its soaring melody, this is Reid the folk artist morphing triumphantly into a pop singer without the transformation seeming in any way forced or contrived.

"I've started to become really uncomfortable with that term, being a folk artist," Reid says when *Long Live Vinyl* suggests *Best Thing* sounds like a statement of intent, a marker that her music is changing. "If people ask me about my music, strangers or whatever, I have up to now said 'folk', but there's this kind of stigma around it, perhaps. Genre is such a tricky thing, isn't it? People like to put things into boxes, but I would say I'm growing out of that. I don't know if it's entirely conscious, it's just a natural progression."

Reid pauses for a moment to utter a word she uses often, seemingly as a kind of hesitant punctuation when she's not sure she wants to say anything more. "Yeah…" she says, her voice noticeably softer when she finishes the word than when she begins.

If there's sometimes a guarded quality to Reid in conversation, that's in stark contrast to the expansiveness of *Out Of My Province,* an album recorded in Richmond, Virginia with Spacebomb's Trey Pollard and Matthew E White. It's a collaboration that came about when the label's CEO, Ben Baldwin, caught Reid's set at Green Man Festival in 2017. Impressed by a performance Reid herself thought was "really average", he wrote to her British managers, Manchester-based Andy Moss and David Cooper of Melodic Records, to suggest a collaboration.

Having made two albums in her native New Zealand – *Listen To Formation, Look For The Signs* (2015) and *Preservation* (2017), Reid was ready to venture abroad to record. "There was a level of risk in going all that way to work with strangers, but it's presented to you and you just do it," she says.

As to what that entailed in practical terms, *Out Of My Province* is a far more ambitious record than its predecessors. "We had more time, we had a bigger budget, we had a bigger crew, we had Trey Pollard arranging strings and horns, *and* I got to go to America," says Reid of a record with far more depth, more *texture*, than its predecessors. To put that another way, what was not to like?

On the road: Reid is no stranger to travelling away from home in New Zealand

WRITERLY REFLECTION

And yet for all the sense of momentum, subtly conveyed perhaps by a cover where she appears marginally more relaxed than the austere figure who looks out owlishly from the first two albums, it would be a mistake to see the LP as a wholly radical departure from Reid's previous work. And that's not just because the record also features some gorgeous ballads built around acoustic guitar.

The album's title may be instructive here. It comes from an interview with one of Reid's favourite writers, fellow New Zealander Janet Frame (1924-2004). Asked to consider the idea she was one of the greatest writers of the 20th century, a discomforted Frame replied, "That question doesn't reach me. It's out of my province."

It's an evocative title and it suits the sense of Reid lighting out for new territory, but the original usage of the phrase arguably reveals a, for want of a better word, hesitancy that Reid shares. As a child, she says, she was shy, but music enabled her to face the world. "Once I discovered I could sing, I just clung to it, it was my greatest comfort," she says, "but I definitely am not naturally confident. Now I feel confident about playing music, but it took a long time. Yeah…"

Born in 1991, Reid grew up largely in the coastal city of Dunedin, South Island, although she also spent time in the UK as a youngster (her mother is from Essex). Her childhood friends included fellow alt-folk traveller Aldous Harding ("We have a very special connection"). Aged 19, she moved to Christchurch, South Island's largest city.

Listen To Formation, Look For The Signs was released when she was 23 years old. It was partly funded by a crowdsourcing campaign that gathered momentum after Reid supported Tiny Ruins. "I had this compulsion, I had this really strong need to do it," she says. "And I had no means to do it. And I didn't even really consider myself a musician. I felt like everyone was doing me a favour and Ben Edwards, the producer, he was really encouraging and passionate saying, 'We'll just do this, you'll find the money to pay me back'."

It's a story that has echoes in Julia Jackson telling *LLV* a year or so ago about being so utterly determined to make her debut LP, *Don't Let The Kids Win*, that she worked for months in a factory to raise the money to pay for recording. Jacklin and Reid, it turns out, are friends.

SPACEBOMB

According to the company's website, Spacebomb is "a process, a sound, and a spirit". Or, put another way, Spacebomb is an indie record label/collective co-founded by Matthew E White. The label got off to a storming start when first release, White's *Big Inner* received rave reviews in 2012.

As White would tell *The Guardian*'s Alexis Petridis in 2015, "The idea was sort of that a house-band-centred label and production company would be a way that we could just really express our creativity in a lot of different ways."

Rather remarkably, considering this kind of studio-centred approach is supposedly too 20th century to be economic, the Spacebomb team has been behind a series of acclaimed releases, largely in the field of folk and roots, and including records by Natalie Prass, Bedouine and, now, Nadia Reid. Check the label's website at spacebombrecords.com.

JORDI VIDAL/REDFERNS/GETTY

"Where does [the determination] come from?" says Reid. "It could have been so easy not to do it, but there was this huge feeling of *do it*. And Julia and I talked a lot about how does a person keep – just in terms of the attention, and getting a lot of positive feedback and negative feedback – how do you not let that make you go insane? It's not natural."

BREAKING OUT

We've jumped ahead to the next stage of Reid's career. Initially self-released, *Listen To Formation* was picked up by Australia's Spunk Records and given a wider release in 2015. In 2016, Reid toured Europe for the first time and recorded a second LP with Edwards (who also produced Aldous Harding's eponymous first LP).

The world was beginning to open up, albeit on the back of a second album recorded in less than happy personal circumstances. "*Preservation* was, thinking about it now, a heartbreak record," Reid says, "a very, very deep one and I think it was actually how I coped, or how I processed that part of my life, which was a very healthy thing to do."

But whatever the heartache that went into the record, it helped to connect Reid further with a wider audience. *Pitchfork* and *The Guardian* were among those taking notice, leading in turn to an upsurge of interest in New Zealand. "Especially for bands in New Zealand, we need the international press to tell us something is of worth," notes Reid, with just a hint of exasperation.

She became a working musician, and that meant writing on the road. Touring in the UK with longtime guitarist Sam Taylor, she remembers, "I felt very inspired and I felt very free – and I felt very useful and I was able to write in hotels and soundcheck, and I was journaling." The songs on *Province* started to take shape. She also spent two weeks in Italy, on the Amalfi Coast, writing when touring was over, and the LP was complete when Reid wrote *Best Thing* ("about the love between mother and daughter") in New Zealand.

We're back in the present day. "It is a travelling album," Reid says when *LLV* asks her to reflect on the LP's themes, "and I'm looking again at humans and love and maternal love. And relationships beginning and ending. So it's a similar thing. I feel like I'm less… I don't know if angry is the right word, but I'm more at peace."

BACK ON THE ROAD

As we speak, Reid's in the early stages of preparing to head to Europe, accompanied by Taylor and drummer Joe McCallum, for dates. She can't wait, she wants to be on the road. "I think it's something about a sense of movement, a new outlook, a new surrounding," she says.

> **There was a level of risk in going all that way to work with strangers, but you just do it**

Before she leaves, and even though it's maybe too soon to ask this question of a record that's not even in stores when we speak, what does she think of *Out Of My Province*? Is she happy with the record? "It feels right and I'm proud of it, but it's sort of outside of myself," she says.

As if it's authored by someone else? "Almost. It's almost like I'm not responsible for it but I've just helped it come into the world – in that kind of way that it's a privilege and an honour to do this. It's not like an ego [thing]. I'm not brilliant, it's just I happen to be able to create this work that is meaningful to others and I'll keep doing it." It's a process that's "sort of a channelling," she adds. She sees the records as "their own little things" that are "a privilege to be able to make".

Nevertheless, with her career looking like it's soon about to move up a notch, maybe several notches even, is there a new sense of pressure here? "I did start to think about this last night actually, briefly, but I think the thought comes into my head and then it leaves," she says.

"Sometimes I want my label, Spacebomb, to be happy with what's happening and I want my publisher to be happy. But I just want to have a long career and I want to keep making records, and as long as people keep coming to my shows, if I keep having these small successes that gradually grow, I'm going to be very happy with that.

"I try not to get carried away with all the other stuff. I think I'm going to get in trouble if I start thinking about getting on *Pitchfork* again, or whatever it is – or getting that kind of hit from the internet. I think for me it's always going to be a slow burn, but hopefully steadily growing."

If Nadia Reid keeps making records as singular as *Out Of My Province* then success may arrive far more quickly. If that is the case, you suspect she'll cope. "It helps to just really, truly find your own voice or your own sound," says a musician who's doing just this, "and to do things on your own terms."

FIVE OF THE BEST

A QUINTET OF ALBUMS THAT INSPIRED NADIA…

RUFUS WAINWRIGHT
WANT TWO

"His voice and songwriting and performance are so emotive and pure, and when I hear him I just think, 'This is what it's all about'."

JOLIE HOLLAND
THE LIVING AND THE DEAD

"I was listening to that when I left high school and just starting to become a singer and starting to write, and I still get goosebumps when I listen to her voice and some of her songs. I just find her really inspiring."

JONI MITCHELL
HEJIRA

"I was given it as a gift, the record, for my 22nd birthday. I just devoured it. It's quite a nostalgic record in that I associate it with a time in my life. I just think the songs are great – *Coyote* and *Amelia*."

HISS GOLDEN MESSENGER
HEART LIKE A LEVEE

"I kept having people recommend HMC to me and it took me ages to listen. And then I'd just come back from tour and I just listened to this record hundreds of times, over and over. I think MC Taylor's a very spiritual person and a very deep thinker, and a very, very talented writer."

FIONA APPLE
EXTRAORDINARY MACHINE

"I really like her voice. That, again, is what I was listening to when I left school, a lot of Fiona Apple."

An invented scene? A derivative blind alley? A catch-all for any mid-90s UK band with guitars? Britpop was *something*, yet no two people agree exactly what. **Michael Stephens** revisits "the last big movement in alternative music" to find some songs that will live forever and other tunes not good enough…

NATIONAL ANTHEMS

Scuttle back to April 1992, and Blur are blue. Despite the UK No.2 success of their 'baggy-lite' debut LP, *Leisure*, the foursome find out their first (now departed) manager Michael Collins had racked up tax debts of £60,000. Blur are also in hock to US label SBK, who had spent close to $1m trying (unsuccessfully) to break them in the United States. They need to tour, and hopefully sell a lot of T-shirts, too. Traversing the huge nation over 44 dates, the quartet seem constantly drunk and are enjoying nothing of magic America. By his own admission, frontman Damon Albarn becomes so homesick, he shuts himself in his hotel room and listens obsessively to The Kinks' *Waterloo Sunset* every night. Soon, he's writing songs that avow his love for home.

Go forward a year to April 1993, and the now-defunct *Select* magazine are pinning hopes on fast-rising glammy London-based quartet Suede. Under a headline of 'Yanks Go Home' and with singer Brett Anderson superimposed (without his knowledge) over a Union flag, the mag devotes 12 pages to Suede, Pulp, St Etienne, Denim and The Auteurs. Blur aren't mentioned. Hey, no rock hack can claim they always get it *all* right.

Go forward another year, April 1994, and Oasis release debut single *Supersonic*. *Definitely Maybe* follows in August.

On paper, and even in reality, these bands had little in common. Yes, they were retro, markedly English guitar groups. But they were not a 'mutual appreciation society'. There was antagonism between Anderson and Albarn over Justine Frischmann (the future Elastica frontwoman had left the former to date the latter, also exiting the band she co-founded, Suede). Pulp, from Sheffield, had formed a decade earlier and weren't initially part of any London 'hip' set. Ditto Manchester's Oasis – they were just five swaggering lads who happened to boast a songwriter touched with magpie genius. But every creative bubble can become a cauldron, if only it was a 'movement' you could hang a hat on. And so it was, some time between 1993 and 1994, that the word Britpop started to fly…

IN REALITY, THESE BANDS HAD LITTLE IN COMMON. THEY WERE NOT A MUTUAL APPRECIATION SOCIETY

That USA tour changed Damon Albarn and, by the end of 1992, he was writing very differently for what became Blur's none-more-British second album. An interim single, the punky *Popscene*, had stalled at 32 and their label, EMI offshoot Food, were getting nervy and *demanding* change. In an interview with the *NME*, Albarn declared, "If punk was about getting rid of hippies, then I'm getting rid of grunge… They're walking around like hippies again – they're stooped, they've got greasy hair, there's no difference. Whether they like it or not, they're listening to Black Sabbath again. It irritates me."

That public line wasn't always easy to toe. Fellow Blur-ite Graham Coxon – an avowed admirer of the likes of Slint, Sonic Youth, Pavement and other US slackers – later recalled, "I thought Nirvana's *Nevermind* was brilliant, but I didn't want to say so. We knew that it was the enemy. We had a lot of respect for the enemy, but knew that we had to be completely different."

Modern Life Is Rubbish emerged in March 1993, a week after *Select*'s notorious cover on

Suede's Brett Anderson was a highly reluctant Britpop poster boy

MARTYN GOODACRE/GETTY

Full steam ahead: Fred Perrys, Doc Martens and classic British songwriting, Blur released one of the first great Britpop albums with 1993's *Modern Life Is Rubbish*

Suede *et al*, and Blur's new look and sound was heavily curated. Their press photos were labelled 'British Image 1' and 'British Image 2', and they were dressed in Fred Perry polo shirts, Doc Martens boots and three-button jackets. The LP packaging was led by a cover painting of the Mallard steam engine, Britain's fastest pre-WWII train.

Albarn knew many Americans wouldn't even understand half the visual references, nor his tales of harried commuters and burgeoning consumerism, but argued that posterity would be kind. "Every 10 years or so, Britain goes back to its roots and the Americans don't get it. Then five years later, they do. These days, they get Ray Davies and The Kinks, the Sex Pistols and The Smiths, so what we are doing is more an investment for the future."

In the US, SBK actually liked much of what they heard of Blur's new songs: but then reverted to type by suggesting the band re-record them with Butch Vig as producer. "So obvious and just what you'd expect from such a shit label," Coxon told band biographer Stuart Maconie. "Butch Vig had produced his piece of history with *Nevermind*. He wasn't going to do it again."

The debuting Suede had no such awkward public reinvention to deal with. Their sonic surface reference – 70s glam – was very different anyway, and Brett Anderson's 'England' was less celebratory, one of council homes, dark encounters, depression, drugs and androgyny. The influence of Bowie and The Smiths hovered around both bands, less so Blur, but that seemed the only link. Apart from an abhorrence of grunge. This author spent too long orbiting the London live scene at the time and remembers Bernard Butler dead-panning to me, "Nirvana just sound like they don't care. Like they've got dirty bedrooms. And I've always liked a tidy bedroom."

Yet, in their own very different ways, these two LPs – released within six weeks of each other – became the defining early 'Britpop' records. Suede, at the time, clearly led the way: *Suede* won the 1993 Mercury Music Prize, and the album birthed two Top 20 singles.

Pulp's *Intro – The Gift Recordings* also came out in 1993, a mini-LP compiling three earlier singles released by the long-trying outfit. It was notable for *Babies*, later to appear on 1994's *His 'n' Hers* album, and which yielded their first hits. But it arguably took the least-stylised band of the lot to kick off a Britpop contest proper the following year. Oasis had signed to Creation in 1993, also, but – aside from Noel Gallagher writing *Live Forever* as a direct riposte to Kurt Cobain's *I Hate Myself And I Want To Die* – they seemingly didn't have an anti-*anything* agenda, and were simply fuelled by a love of The Beatles, The Kinks, Sex Pistols, The Who, Slade, The Stone Roses and The La's, giddy with the euphoria of 'Madchester' club nights whacked on E. Let battle commence…

Supergrass were one of the scene's most exhilarating live bands

FOLLOWING THE HERD...

There were plenty of other guitar bands breaking through, who soon got shuffled into the marquee marked Britpop. Supergrass had

KOH HASEBE/SHINKO MUSIC/GETTY MARTYN GOODACRE/GETTY

"DO I THINK IT WAS STUPID? YES. DO I THINK IT WORKED? UNBELIEVABLY. AM I GLAD THAT IT HAPPENED? COMPLETELY"
ALAN McGEE

PHOTOSHOT/GETTY

THE BATTLE OF BRITPOP

When Oasis scored their first No.1 with *Some Might Say* in March 1995, Creation threw a celebratory party… and even Damon Albarn turned up to congratulate them. But Liam Gallagher was so in Albarn's face that night (Blur's highest-charting hit that far had been *Girls And Boys*, No. 5), Damon took offence. "Liam came over and, like he is, he goes, 'Number fuckin' 1!', right in my face. So I thought, 'OK, we'll see…'"

When, unexpectedly, Oasis announced a second pre-album single, *Roll With It*, for 14 August 1995, Albarn reportedly persuaded Food Records to move their own pre-album single, *Country House*, forward a week. Creation's Alan McGee later recalled, "Damon invented the fucking whole battle of Britpop. By him doing that, it became like a Beatles vs Stones thing." In a *Supersonic* documentary interview at the Aberdare Coliseum in 2016, McGee also claimed: "Liam had a girlfriend and Damon shagged her at the *Some Might Say* party and that was the real start of the Britpop War." Johnny Hopkins tells *LLV*: "There was a point where they got on. But the antagonism [then] was very real."

In the end, Blur won by 274,000 to 216,000 – big numbers, but neither made the UK's eventual Top 50 best-selling 90s singles. Cynics also pointed out that *Country House* came in two versions, one with new studio B-sides, the other with live tracks from Blur's summer 1995 show at Mile End Stadium, so completists would buy twice. McGee also alluded to a fault with barcodes on some copies of *Roll With It*. No matter – it made headline news on the BBC.

Graham Coxon didn't even enjoy the pyrrhic victory. He said of *Country House*, "It started out as such a clever little tune and ended up as some pizazzy, cabaret, fucking horrible monster. It was so hook-ridden, it made you shit yourself."

McGee reckoned his own charges were the greater beneficiaries, telling the *NME*: "Did I think [the 'Battle Of Britpop'] was stupid? Yes. Do I think that it worked? Unbelievably. Am I glad that it happened? Completely."

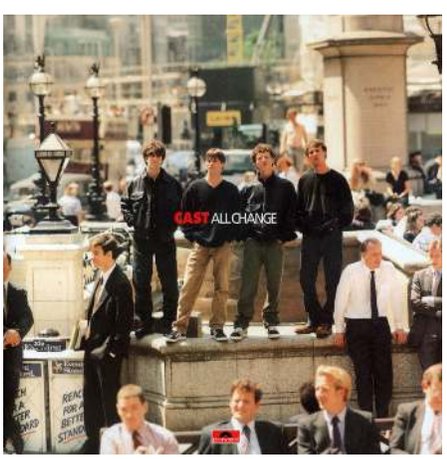
formed in 1993, with drummer Danny Goffey and frontman Gaz Coombes barely out of school. "The early 90s was an odd time for music," recalled Coombes. "Madchester had been massive and those influences crept in. But the louder we turned up our amps to get over Danny's drums, the more the sound changed. We were heavily influenced by The Beatles and The Kinks. They had a laid-back gravitas, our energy came out in a really fast manic way, but the sensibility was the same: strong melodies you can't get out of your head."

Elastica and Sleeper had both formed in 1992: the former informed more by 70s new wave and the latter bonding over Pixies, Hole and Nirvana (sacrilege!), albeit with a finely-honed pop sensibility. Fellow students Louise Wener and Jon Stewart's recruitment ad read: "Bass player and drummer wanted. Influences the Pixies and The Partridge Family." How British is that, really?

The Charlatans were survivors of 80s 'Madchester'. Cast pretty much picked up where John Power's previous band, The La's (1983-92) had left off: 'cosmic Scouse' beat pop. They sold impressively, though; 1995 debut *All Change* became Polydor's best-selling debut LP since The Who. Ocean Colour Scene were also seasoned, mods rejuvenated by the patronage of the also-revitalised *Wild Wood*-era Paul Weller. Shed Seven, huge fans of The Stone Roses and a previous 80s wave, had formed in 1990 and were lumped in, too. It took Britpop for them to have any impact.

Phill Savidge's PR company, Savage & Best, was at the epicentre of selling the new 'movement' to a hungry press: in the key years, they represented Suede, Pulp, The Verve, Elastica, Longpigs, Menswear, Marion, Ultrasound, Echobelly, The Auteurs, Kula Shaker and more.

"I hated the term Britpop, but I found it useful," he admits. "When I first started out as a PR, I looked after a really great band from the US called Green On Red, and I noticed I got far more coverage for them if I tacked them on to a movement called the New American Invasion, along with bands like Jason And The Scorchers, The Long Ryders, Dream Syndicate and Rain Parade. So it's hardly surprising that when I started Savage And Best in the 90s I thought it would be prescient to represent bands of a similar ilk – like Curve and Lush and Moose – and somehow ensure they found themselves fronting features about shoegazing and The Scene That Celebrates Itself, both of which morphed into The Camden Scene… a scene that seemed only to include bands who lived in our office and drank in The Good Mixer in Camden – and finally Britpop. So I disagree with your suggestion we were 'somewhat cynical'… it was *very* cynical!"



Noel Gallagher's Union flag Epiphone: one of the most potent symbols of Britpop

All this said, there *was* real change in the air. 1994 saw the release of The Beatles' *Anthology* and a new love-in for 60s-isms. At Radio 1, new controller Matthew Bannister had exiled any Smashy 'n' Nicey-style old guard in 1993 and replaced them with younger talent such as Steve Lamacq, Jo Whiley and Chris Evans.

April 1994 also saw the death of Kurt Cobain, just a few weeks after Blur's *Girls & Boys* had gone Top 5 and the same month Oasis entered the chart with debut single *Supersonic*. Blur's *Parklife* and Oasis's *Definitely Maybe* would hit No. 1 in the UK album charts in the following months.

Jon Stewart of Sleeper, who supported Blur on the *Parklife* tour, tells *LLV*, "I do remember the death of Kurt Cobain very clearly and I think that was the moment when the UK comprehensively turned away from grunge and began to become open to new sources of guitar music – much as happened in the USA with the British Invasion in the months following JFK's assassination."

Phil Barton, now co-owner of Sister Ray records in Soho, was a sales rep back then for Parlophone, parent of Blur's Food label. "There was an upswing in UK record sales, generally. Britpop was *great* as a sales rep – it was another genre to work with."

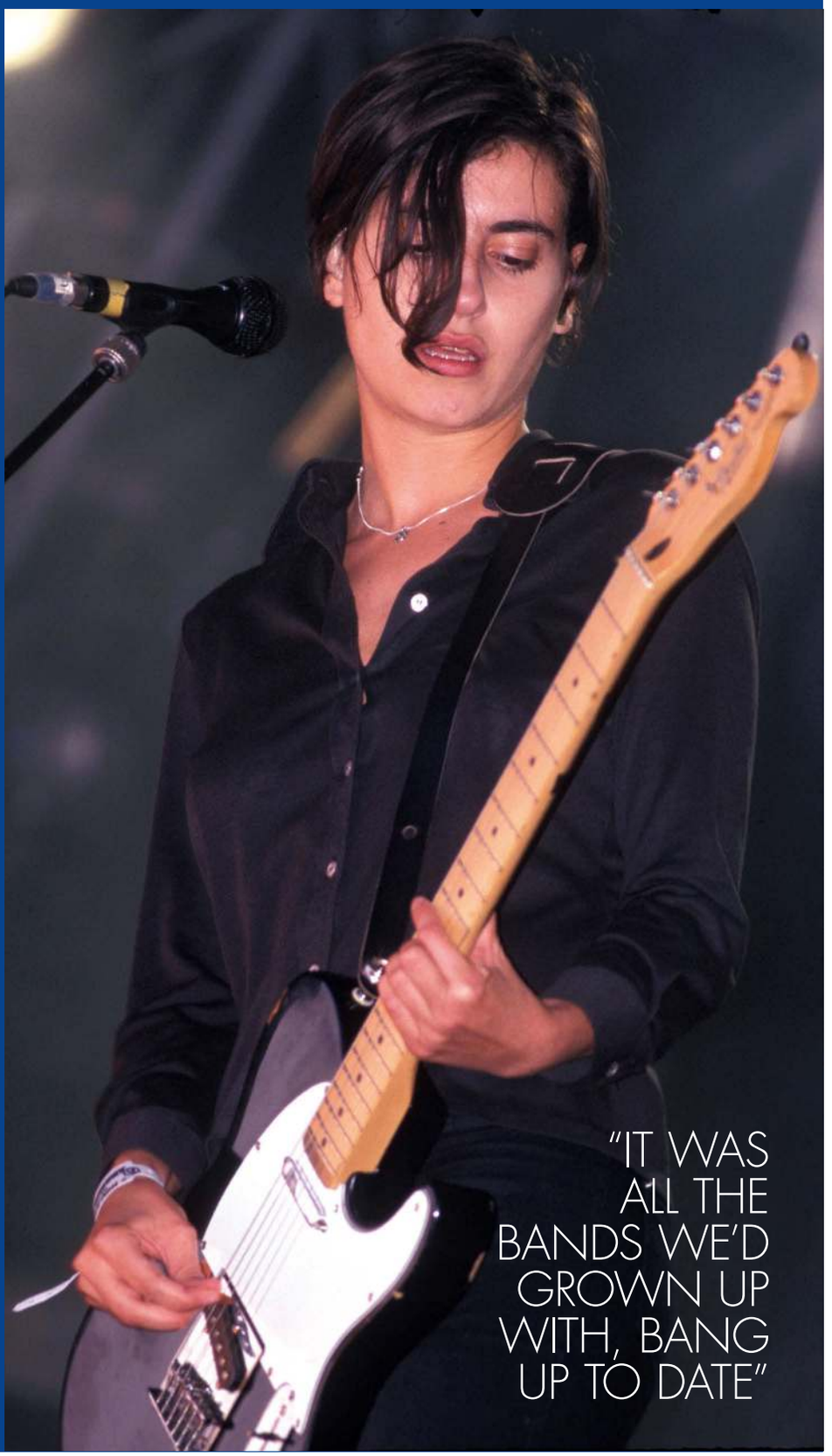
But here's the rub. Britpop was *sometimes* a sound: but mostly it was just a time and a place. OCS's Northern Soul-isms, Radiohead's proggy guitar ennui and Kenickie's punky pro-feminist spikiness all got tagged Britpop. That said, some bands were extraordinarily 'Britpop' in sound – Echobelly tracks sometimes appeared to be knitted from early Suede B-sides. Neil Hannon's The Divine Comedy touched on the same 'chamber pop' dramas as Blur. Even when bands did acknowledge the 'B' word, it was to seemingly distance themselves from any template: as Dodgy's singer/songwriter Nigel Clark put it, "We were the merry pranksters of Britpop. A punk, a rocker and a soul boy." Dodgy's *Good Enough* was, on paper, 'Britpop' and UK radio's most-played single of 1996. Yet the

PATRICK FORD/REDFERNS/GETTY

TALES FROM THE FRONTLINE...

WRITER BEN WARDLE STARTED INDOLENT RECORDS OUT OF HIS OFFICE AT RCA IN THE EARLY 90S, JUST IN TIME FOR BRITPOP. HERE, HE REMEMBERS THOSE HEADY DAYS

"The wave of bands who emerged in the UK in the early 90s and were later labeled Britpop, were largely signed by people like me. Generally in our late-20s or early-30s, we were music fans who'd grown up with melodic British art-school inspired pop, like Elvis Costello and The Jam, and we were excited to finally find bands who weren't trying to be U2, The Waterboys or Deacon Blue. The early 90s had seen the major/indie faultline growing into a canyon: if you were Geoff Travis or Alan McGee, you could get away with singles failing to reach the Top 40 and albums which sold modestly. If, like me, you worked for a major, you pretended you were working for an indie, signed bands you loved and hoped for the best. In 1990, around the time that Blur signed to Food, I'd signed the Jam-inspired three-piece Five Thirty to new Warner imprint East West. I soon realised that despite sell-out shows and Steve Lamacq raving about them in the *NME*, once their debut single, *Abstain*, failed to make the Fab 40, their days were numbered. Blur were luckier and had a minor hit with *She's So High* and a proper one with *There's No Other Way*. But by 1992, it looked like the party was over: Blur's second album had been rejected by Food and Damon told to write a new batch of songs. There was a glimmer of hope, though: Albarn's girlfriend Justine had a brilliant three-song demo which a friend of mine at EMI Publishing had paid to record. We were the only A&R people who knew about it and we loved it – it was all those bands we'd grown up with, like Wire, The Stranglers and Blondie but bang up to date. By the time *Modern Life Is Rubbish* came out the following May, there was something in the air: Blur's appearance at Reading was euphoric. Justine's band were now called Elastica. By the end of the year, Pulp and Oasis had been signed, Damon had written *Girls And Boys* and I'd lost Elastica to Steve Lamacq's Deceptive label. By then, it didn't matter, I'd signed another brilliant female-fronted band called Surrender Dorothy with a singer who was a combination of Chrissie Hynde and Paul Weller. The following year, she wrote a song called *Inbetweener...*"



"IT WAS ALL THE BANDS WE'D GROWN UP WITH, BANG UP TO DATE"

MICK HUTSON/REDFERNS/GETTY

The much maligned Menswear had to do their growing up in public

distance between it and, for example, Pulp's *Mis-Shapes* is a vast chasm.

Johnny Hopkins was Creation Records' head of press, overseeing media matters for Oasis as they exploded from clubs to the biggest-ever British gigs in a period of just two years.

And yet, despite Noel Gallagher's Union flag Epiphone guitar and notable sleeve artwork (the red, white and blue of *Don't Look Back In Anger*), Hopkins tells *LLV*, "I thought Britpop was rubbish as a concept – jingoistic and dangerous as soft nationalism. Britpop was definitely parochial – that was obvious at the time.

"For me, Oasis were always an international rock 'n' roll band. Oasis weren't singing of English/British themes like some of the Britpop bands, and that is part of the reason that they did better abroad than those bands. I turned down loads of press in great publications that would lump Oasis in with the other Britpop bands."

The band's take was: 'Britpop? Shitpop'. Noel Gallagher concurred. Back in 2003, he opined: "These things come along every time there's a few bands that are starting to make a name for themselves who wear vaguely similar clothes. It was vaguely guitar-based, and Britpop became the soundbite. It was just one nifty sentence to sum up a lot of shit music, to be honest."

And yet 1995 saw so-called Britpop at peak juggernaut. The tabloids boiled things down to Blur vs Oasis: the notion of the pitched battle between art-school southerners and council-estate northerners was irresistible (and a very British thing to do), even to supposedly high-brow media outlets. By then, scores of record companies were falling over themselves to sign any seemingly similar talent, even if – with predictability – they were more likely to land the new Freddie & The Dreamers than the new Beatles.

Sister Ray's Phil Barton remembers, "I worked for Parlophone – probably the coolest of the majors back then – Radiohead, Supergrass, The Sundays were very good – and a lot of bands were desperate to sign for us. We did sign some good bands, but we also signed some stinkers, like Strangelove, via Food records. Did the world need Octopus? You don't remember them? Well, there you go!

"If you boil it down, the Britpop 'movement' was four or five shakers… and a lot of rubble underneath. 'Indie landfill'? Oh yes, that expression came from Britpop, didn't it? You couldn't move for white boys playing guitars in shitty bands."

Johnny Hopkins is adamant: "Britpop wasn't a scene or a genre. It was a fabrication that became kind of real."

When asked to name a band that summed up the era most fittingly, Phill Savidge suggests: "Perhaps Menswear encapsulated all the madness. There was a signing frenzy around them that was exacerbated by their association with us, and meant they had to grow up in public and never got to be the band they always wanted to be. So maybe that sums up Britpop.

"I also made an observation in my book (*Lunch With The Wild Frontiers*) that at the time when there seemed to be an ever-decreasing circle of a talent/achievement hybrid: we represented Suede, and loved them to bits. And then Elastica came along and I loved them too, but they could have been a female version of Suede. And then we found Menswear, who could have been a male version of Elastica; and then Fluffy who were a female version of Menswear. But what would a male version of Fluffy look and sound like? I don't think I ever found out…"

Still, those main movers and shakers kept rolling. When Oasis played Knebworth in 1996 for 250,000 people over two nights, demand for tickets was reportedly such that they could have actually played 18 sold-out nights. As the zenith of Britpop's herd-mentality and populism, Knebworth was astonishing… if not exactly the band's own greatest performance.

And things were soon spiralling into caricature. Chris Evans' *TFI Friday* debuted in 1996 and was basically BritpopTV. Things had become brash. Despite the rise of *Loaded* and

MARTYN GOODACRE/GETTY

"BRITPOP BECAME A SOUNDBITE, ONE NIFTY SENTENCE TO SUM UP A LOAD OF SHIT MUSIC, TO BE HONEST"
NOEL GALLAGHER

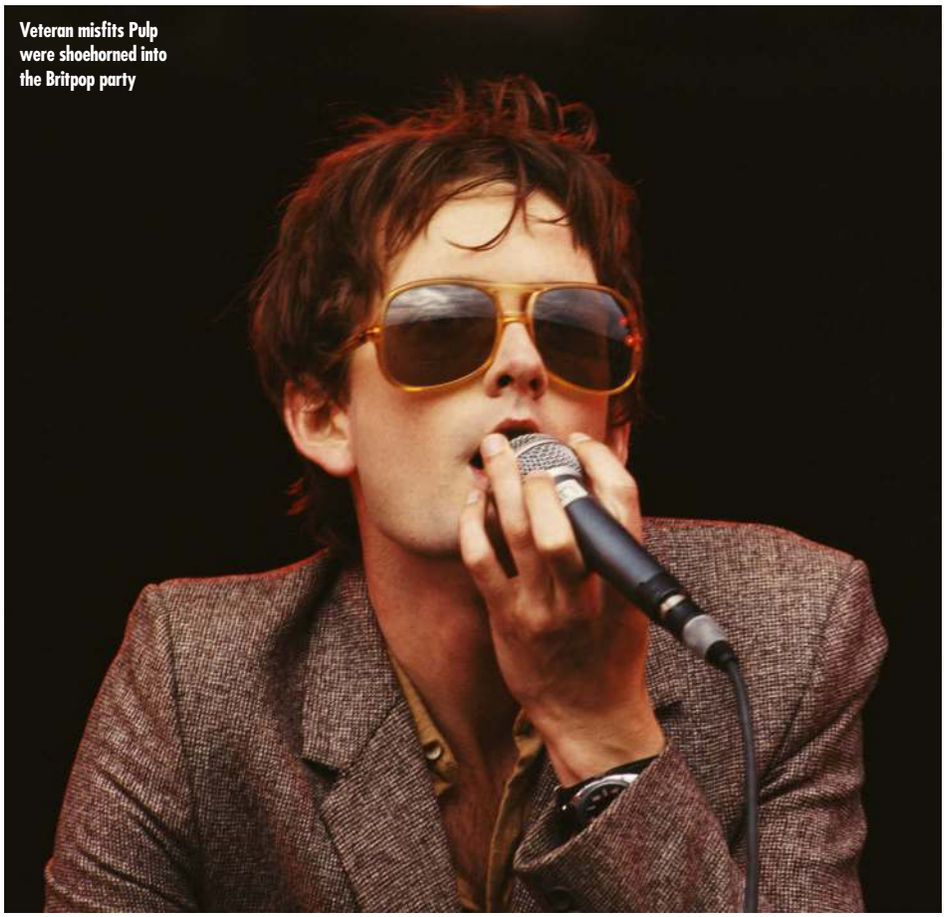
the 'laddism' of the era, there was a healthy splash of female-fronted bands – Sleeper, Echobelly, Elastica, Kenickie, Catatonia – who faded due to fashion or lack of staying power (not that Lauren Laverne nor Cerys Matthews exactly disappeared).

And when Sleeper's Louise Wener affectionately called Oasis "the chavs of Britpop", it wasn't just men behaving badly, it was everyone. Wener herself admitted, "There was no camaraderie among the women of Britpop. In fact, the competition was fierce."

And with a decade's hindsight, Jarvis Cocker said: "We hated it at the time – it's just such a horrible name. But at the start, I have to admit the idea that these outsider indie bands would become pop bands was exciting." It's no surprise Cocker struggled with some of the shenanigans: he was, after all, 32 before Pulp's *Different Class* made him really famous.

For the more youthful Gaz Coombes, it was all "overblown". "I don't feel like I've ever *hated* it… I just found it to be a massive marketing plan to sell records and we got put into a group that we didn't really identify with."

"I didn't like what it became," Brett Anderson told *Newsnight* last year, discussing his memoir *Coal Black Mornings*. "I was documenting Englishness, Britishness, whatever you want to call it. Other bands that came later were celebrating it. There's a difference. It kind of mutated from a Mike Leigh film to a *Carry On*… film."



Veteran misfits Pulp were shoehorned into the Britpop party

WHERE DID IT ALL GO WRONG?

Like all fashions, everything goes pear-shaped in the end. Another Union-flag endowed magazine cover, *Vanity Fair*'s "London Swings Again!" image of Liam Gallagher and Patsy Kensit shot in early 1997 arrived just as most artists and fans in the UK were moving on from Britpop. Yes, Oasis thundered on – seemingly immune to change or, later, a changing line-up. But Blur released their more lo-fi American-influenced eponymous album (ironically, the grungy *Song 2* became a US hit), Pulp were working on the dark, morning-after-the-party comedown of *This Is Hardcore*, "their attempt to distance themselves from the movement," says Savidge. Suede (minus the departed Bernard Butler) had reinvented with the shiny robo-pop of *Coming Up*, but were soon on their way down, Radiohead made a comprehensive mockery of any Britpop labelling by releasing the proggy masterpiece *OK Computer*... Britpop in 1997? It was more likely Geri Halliwell poured into a Union flag dress.

Still, there was some genuinely great British guitar pop and, perhaps a shame for record collectors in an era dominated by CD sales, some stylish vinyl artefacts. "Bands had learned a lot," argues Phil Barton. "There was an awful lot of thinking about sleeves, with Brian Cannon at Microdot (for Oasis), Pulp sleeves were always interesting which I think came from Jarvis's eye. Blur sleeves were full of ideas, designed with a story, Suede sleeves always looked *really* good. There was a strong sense of identity."

Britpop 25 years on? "I think it was the last big movement in alternative music," Brett Anderson told *Newsnight* in 2019. "It had value in that sense. Its rejection of American cultural imperialism was a really powerful statement, possibly the best thing about it. And the fact it moved alternative music into the mainstream. That was fantastic. But… finding worth in it beyond that is quite difficult for me."

Back at Sister Ray, on the same Soho street where the *...Morning Glory?* sleeve was shot at 5am in the heady summer of 1995, Phil Barton smiles at the notion that there's "no big queue of Bluetones collectors these days," but adds, "It definitely did happen… but only a few bands had any longevity. It was an incredibly exciting scene for a while. Turn up in Camden, play pool against a member of Blur, go and scout a band, get pissed up with Elastica, go and see another band… Every night, week after week!" He laughs. "You had to be there, I guess." ●

Oasis played to 250,000 people over two nights at Knebworth in 1996

MICHAEL PUTLAND/GETTY MICK HUTSON REDFERNS/GETTY

THE ESSENTIAL Britpop

The term may have been a tenuous catch-all that bands turned their noses up at, but the mid-90s Britpop boom saw the UK music scene at the centre of a feelgood factor not witnessed since the 60s. **Ben Wardle** is mad for it…

Like *Fight Club*, the first rule of Britpop was don't talk about Britpop. Any band from the era would immediately bristle if a hapless *NME* or *Melody Maker* journalist ever brought up the genre. Indeed, the recently issued and highly recommended Britpop Top Trumps (we kid you not) has a 'We're not Britpop!' category – Suede score 22, Elastica just 9. Just like punk euphemism 'new wave' in the late 70s, Britpop was a club to which few wanted to belong.

Yet 25 years on, the term has acquired a respectability because, guess what? The public liked it! Britpop was always a useful catch-all for the diverse array of bands that emerged during that period. But only now are they lining up to play festivals like Starshaped, happy to be associated with the term.

Of course, it means different things to different people; look up the term on US websites and you'll find every UK artist from the 90s and often 00s. Some lists (UK included) put Radiohead in their Britpop round-ups which, for reasons apparent to anyone who knows anything, is just wrong: the Oxford quintet may have made two of the best albums of the 90s but they simply did not share the urban irony and retro-pop aspirations of most Britpop bands.

Likewise, The Auteurs, who may have dealt in irony and melody but were just too gloomy for the genre. For the same reason, we haven't included Suede's moody debut, which, while brilliant, is superseded by their celebratory Britpop opus *Coming Up*. And Embrace? Well, this writer just doesn't care for them. Looking at our list, it's clear that despite being such a long time ago, most of these artists continue to make interesting and popular records in one way or another. Some have never split up, many have reformed and are surprised at the warmth of the reception they get. Indeed, the latest of these is the band in our coveted number one slot …

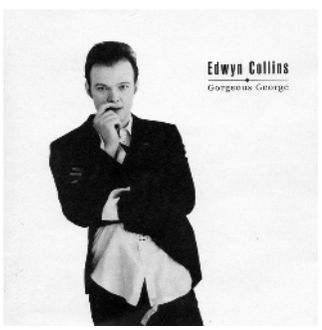
40 LONGPIGS
THE SUN IS OFTEN OUT
MOTHER/UNIVERSAL 1996
That it now costs upwards of a ton on Discogs is indication that something is up with this band, who remain dismissed as the group that Richard Hawley once played with. You'll instantly recognise Brill Building tearjerker *On And On*, and the rest of the album twists and turns with continual surprises that make the listener grin from ear to ear. Mainman Crispin Hunt would go on to write with everyone from Ellie Goulding to Lana Del Rey.
DISCOGS £100

39 DENIM
DENIM ON ICE
ECHO 1996
Lawrence from Felt had become Lawrence from Denim back in 1992 and released laugh-out-loud glam-rock opus *Back In Denim*. It was an excuse to comment wryly on pop culture and by 1996, Britpop was an open goal. Opening track *The Great Pub Rock Revival* says it all: "Everybody believes what they're told to/ Everybody believes what they read in the *NME*".
DISCOGS £50

38 60FT DOLLS
THE BIG 3
INDOLENT 1996
Those who witnessed this Welsh three-piece live will have experienced either a shambolic feedback-driven mess with destroyed equipment or the second coming. It's a relief, then, that their debut is more consistent, featuring the perennial *Happy Shopper* as well as gems such as *No 1 Pure Alcohol*, *Stay* and the surprisingly sensitive *Hair*. No doubt Kelly Jones was taking notes.
DISCOGS £15

37 MY LIFE STORY
THE GOLDEN MILE
PARLOPHONE 1997
Jake Shillingford's sprawling orchestral version of Britpop nabbed a major deal with Parlophone in 1996 and soon began hurling harpsichord arrangements at the charts. In hindsight, the songwriting and Anthony Newley-like vocals on tracks such as *12 Reasons Why I Love Her* and *Sparkle* don't quite match the ambition. Still, it remains excellent fun, particularly *Strumpet*, which sounds like it should have been a huge hit.
DISCOGS £30

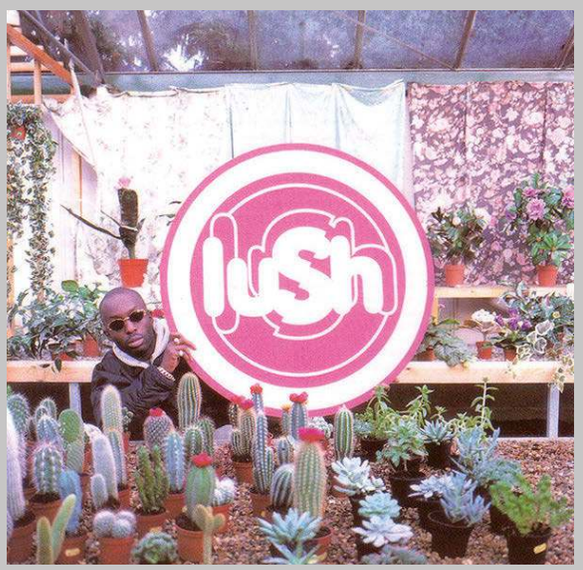
36 SPACE
SPIDERS
GUT 1996
Ultimately selling more than most of their contemporaries (*Spiders* went platinum in the UK), Space are now seen as a footnote to the story. It doesn't help their cause that mainman Tommy Scott sings the songs in a variety of accents, including a strange Scouse version of a Mexican inflection on the irritating *Neighbourhood*. It's a curate's egg but a fun one.
DISCOGS £20



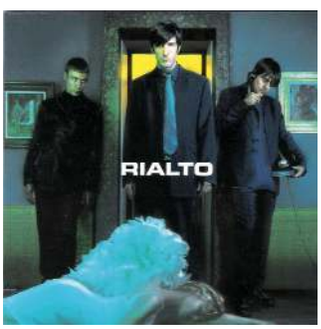
35 EDWYN COLLINS
GORGEOUS GEORGE
SETANTA 1994
The ex-Orange Juice mainman had released two reliable solo records before he surfed the Britpop wave with *A Girl Like You*, which rocketed this album into front rooms across the UK. If the idea of listening to that track again lacks appeal, rest assured that caustic album opener *The Campaign For Real Rock* (featuring punk icons Vic Godard and Paul Cook) will do it for you.
DISCOGS £35

34 GAY DAD
LEISURE NOISE
LONDON 1999
Blur had moved onto *13*, Oasis were recovering from *Be Here Now* and artists such as Sigur Ros, Sebadoh and Flaming Lips were more interesting than Stereophonics or Kula Shaker. It was the "arse end of Britpop" when Gay Dad arrived. Their debut suffered from a dodgy poster campaign and novelty name.
DISCOGS £40

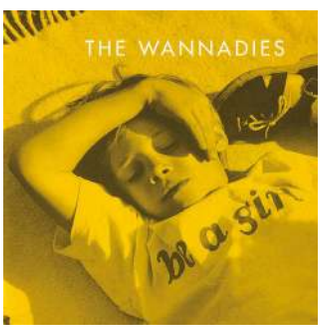
33 SALAD
DRINK ME
ISLAND RED 1995
Because they were fronted by MTV presenter Marina Van der Vlugt, Salad were perhaps not embraced by the media as enthusiastically as their music deserved. This, their debut, went top 20 despite none of its singles charting, including the powerful *Drink The Elixir*. It's in the same vein as Throwing Muses and Breeders, and worth finding – an underrated gem.
DISCOGS £25
WITH POSTER



32 LUSH
LOVELIFE
4AD 1996
Britpop may be remembered as a blokey movement full of Fred Perry-wearing geezers, but it was home to more female bands than most other previous musical movements. Lush had been making records since 1989, but their career caught a second wind in the mid 90s when their ambient shoegazing was replaced with arch pop like *Ladykillers*, *Single Girl* and Jarvis Cocker duet *Ciao!*.
DISCOGS £30



31 RIALTO
RIALTO
CHINA 1998
There's a reason why an album from a band you've never heard of costs £80. Mainman Louis Eliot seemingly had it all: good looks, a great voice and songwriting chops. Opener *Monday Morning 5:19* captures the bittersweet comedown of failed relationships and doomed youth, all descending chords, spy movie guitars and strings. The rest of the album is just as good.
DISCOGS £80



30 THE WANNADIES
BE A GIRL
INDOLENT 1996
But… but… they're not from the UK! Having signed to a UK label, Sweden's Wannadies relocated to Camden Town and released a succession of perfect guitar-pop singles, which became the mainstay of every indie dancefloor during the 90s. Recently reissued by Music On Vinyl along with equally brilliant follow-up *Bagsy Me*, this is your Britpop starter kit.
DISCOGS £60

Britpop Collectables

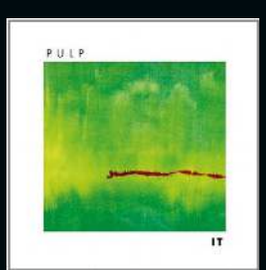
The holy grail is **Oasis**'s 1993 one-sided 12" white label demo of *Columbia*. It needs to be the original, catalogue number CTP 8 – with only 510 copies pressed, it once fetched over £1,500 (it's since been reissued on Oasis' own Big Brother label).

A one-side promo of *I Am The Walrus* is also rare, and it's Oasis original vinyl that has held value best. Even the big hits on commercial 12" – such as No.1 *All Around The World* – can go for over £50. An original fanclub-only 2LP version of *Be Here Now* can reach over £100.

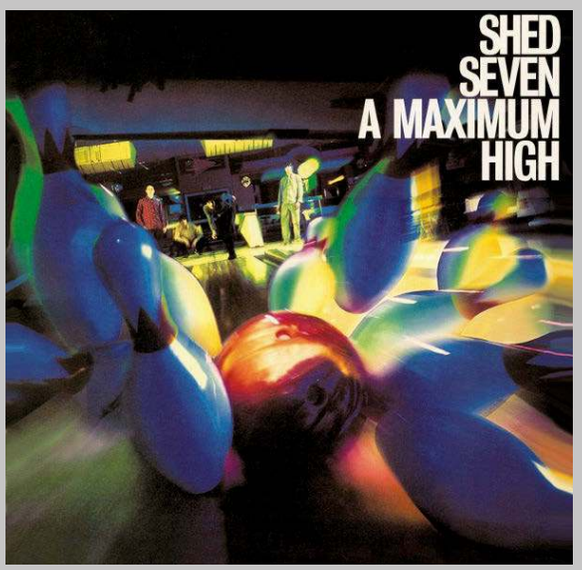
The mid-90s being dominated by CD sales, original **Blur** vinyl can be similarly rare. A 500-only one-sided pressing of *The Wassailing Song* (presented by Gold, Frankincense & Blur) given away as a freebie at Blur's December 1992 Christmas gig at the Hibernian Club in Fulham, can reach a couple of hundred pounds. It's really just an oddity, though – it's the only Blur recording drummer Dave Rowntree sings on. In contrast to Oasis, a 12" promo of Blur's first release – *She's So High/I Know* from 1990 – might only be worth a measly £10.

Pulp's first mini-LP, *It*, came out way back in 1983. Jarvis Cocker is present, as is Simon Hinkler (later Pulp producer, and axeman in The Mission), but it's no goldmine. £30 tops? The "aperture sleeve" LP version of *Different Class* (1995), with 12 alternative covers as inserts, was a beautiful package and you may find it for upwards of £150.

Original **Suede** vinyl can be likewise hard-ish to find outside collector's retail, but it's not particularly valuable. The 2LP original 1994 Nude label version of *Dog Man Star* may cost £50 – pretty much the same as the 2016 Demon label 1,000-only limited reissue.



Outside of that, it's mostly memorabilia/promo oddities – this was a battle half fought in the media. **Sleeper**'s *Inbetweener* 12" came with its own comic in a cereal box. And original 1995 Oasis *Roll With It* cigarette papers, anyone? As it happens, they're super-rare! Don't smoke your £100 all at once.



29 SHED SEVEN
A MAXIMUM HIGH
POLYDOR 1996

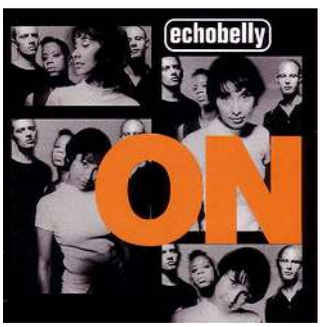
Less convinced industry types would refer to this York four-piece as "Shed Sandwich" and take even more liberties with singer Rick Witter's surname. No matter, their brand of strident rock-pop topped by Witter's righteous Northern vowels kept them high in the charts throughout the 90s and they're still going strong. If you're after *Chasing Rainbows*, that's on the next LP, but stick here for Britpop's *Suspicious Minds*, *Going For Gold*.

DISCOGS £40

28 BOO RADLEYS
WAKE UP!
CREATION 1995

Having already made a couple of meandering psychedelic wonders and beginning to attract a loyal fanbase around Europe, the Boos were poised for Britpop success before they released this. Martin Carr's songwriting is sharpened and sophisticated; skip the overexposed title track and enjoy gems like Squeeze meets The Turtles *It's Lulu* or the wistful *Reaching Out From Here*.

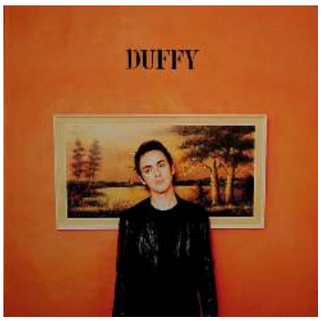
DISCOGS £25



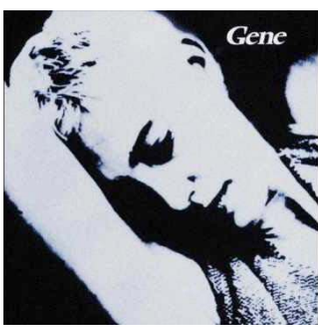
27 ECHOBELLY
ON
RHYTHM KING 1995

Britpop was nothing if not inclusive: Sonya Aurora-Madden was born in India and her co-writer Glen Johansson from Sweden, but once based in London and playing their Smiths-like songs to increasingly large audiences, it was merely a matter of time before ex-Rhythm King A&R man Martin Heath signed them to the label. *On* is their more assured second album.

DISCOGS £25



26 STEPHEN DUFFY
DUFFY
INDOLENT 1995
Never one to shirk waking up and smelling the coffee, the former 80s pop star and Duran Duran founder was living bang in the centre of Britpop Central, Camden Town in 1995. He'd just signed to Sleeper's label Indolent and was about to release this album's first single *London Girls*, the key lyric of which is "'you're the latest hot shot Britpop poet laureate".
DISCOGS £30

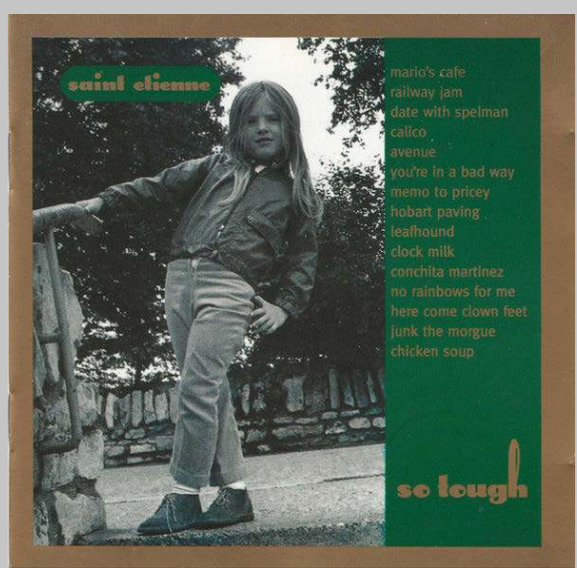


25 GENE
OLYMPIAN
POLYDOR 1995
Another Britpop band in thrall to the power of The Smiths (even down to the artwork), London-based four-piece Gene were blessed with a genuinely talented guitarist Steve Mason, who provided the three-dimensional melodies that support singer Martin Rossiter's poetic lyrics. Go straight to Side 2 for *Still Can't Find The Phone, Sleep Well Tonight* and the epic title track.
DISCOGS £40

24 CATATONIA
INTERNATIONAL VELVET
BLANCO Y NEGRO 1998
It's difficult to believe now that 6 Music DJ Cerys Matthews once fronted a Britpop band. Cerys' voice is distinctive and, with hindsight, surprisingly aggressive. While over-familiarity with *Mulder And Scully* may cloud the rest of the album, it's a well-produced package with standouts such as *I Am The Mob* and *Road Rage*. It's produced by Right Said Fred producer Tommy D.
DISCOGS £60

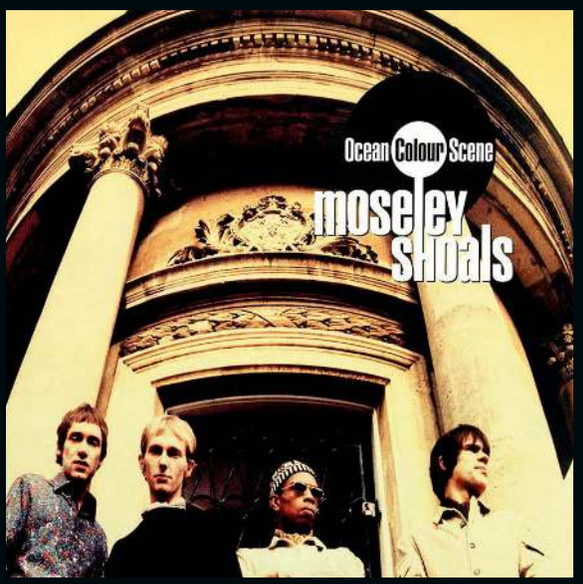
23 SLEEPER
SMART
INDOLENT 1995
Originally inspired by the Pixies, Sleeper recorded their debut in transition, with older material such as *Alice In Vain* and *Swallow* showing their grunge influences, while newer songs like *Vegas* and future Britpop classic *Inbetweener* revealed a lighter, more sophisticated touch. That said, the tunes are consistently strong and Louise Wener's lyrics frequently hilarious: "Pyrotechnician, I think I love you. When will you let me join in your stunts?"
DISCOGS £30

Mint Cracknell: Saint Etienne fused 60s pop with 90s dance



22 ST ETIENNE
SO TOUGH
HEAVENLY 1993
In many ways the godmother and fathers of Britpop – arch, intelligent, in awe of 60s London and stylish, Cracknell, Wiggs and Stanley set the tone for what was to happen over the next few years. This collection, featuring a paean to Kentish Town's *Mario's Café* as well as pop-perfect *You're In A Bad Way* is the distillation of the band's talent up to that point.
DISCOGS £20

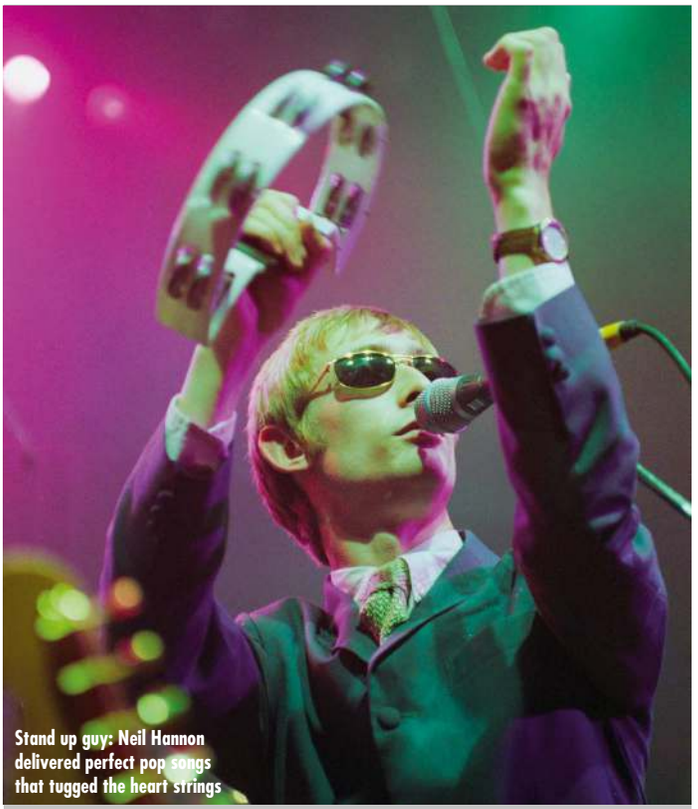
ANDY WILLSHER/REDFERNS/GETTY



21 OCEAN COLOUR SCENE
MOSELEY SHOALS
MCA 1996

Born out of Steve Cradock's band The Boys and Simon Fowler's The Fanatics, the Brummie four-piece had already made a shoegaze-style debut for Fontana. Now, armed with some Hendrix-style riffery and Fowler's new-found rock voice they found success via Britpop – their debut single becoming ubiquitous as the *TFI Friday* theme toon.

DISCOGS £72



Stand up guy: Neil Hannon delivered perfect pop songs that tugged the heart strings

20 CAST
ALL CHANGE
POLYDOR 1995

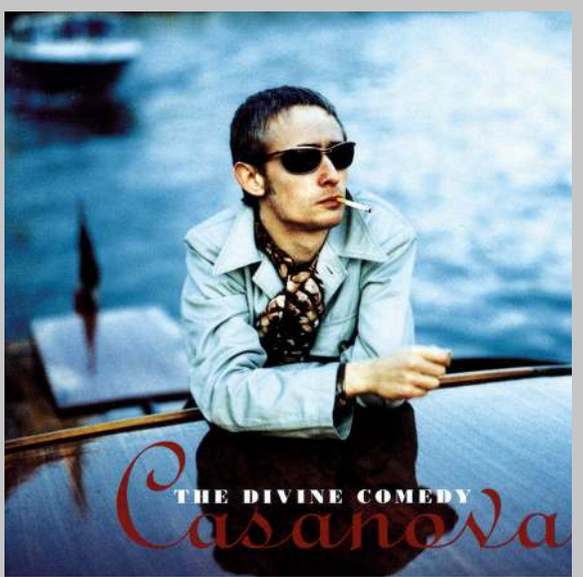
John Power had to do something after his spell in The LA's, whose perfect and sole album pre-dated Britpop by half a decade. Cast were The LA's without any of Lee Mavers' caustic edge, both a good and a bad thing. Hollies-like pop songs such as *Alright* and *Finetime* bubble along perfectly but don't quite have the quirk or staying power of The LA's' timeless melodies.

DISCOGS £27

19 BLUR
MODERN LIFE IS RUBBISH
PARLOPHONE 1993

Food A&R Dave Balfe, later immortalised in *Country House*, was doing his job well when he sent Damon back home at Christmas 1992 to write some singles for Blur's initially rejected second album. Albarn penned *Chemical World* and *For Tomorrow*, without which this album would not be the banger that it undoubtedly is.

DISCOGS £40



18 THE DIVINE COMEDY
CASANOVA
SETANTA 1996

Enniskillen native Neil Hannon had already released three albums under his The Divine Comedy moniker before *Casanova*. Prior to that, his fans were bemused as to why his heart-breaking poetic pop was not more widely appreciated. Hannon going mainstream is one of the things we have to thank Britpop for. If *Something For The Weekend* is all you know, then you're in for a proper treat with this, as well as predecessors *Promenade* and *Liberation*. Rumour has it that he's finally reissuing them all on vinyl this year. Fingers crossed.

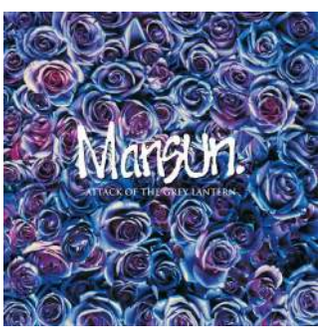
DISCOGS £80

BRIAN RASIC/GETTY

17 PAUL WELLER
WILD WOOD
GO DISCS 1993

Pre-dating Britpop by a year, this album, along with *So Tough* and Suede's debut was the elixir for UK guitar-pop fans, who'd had enough of Pearl Jam and Smashing Pumpkins. Weller professed to discovering Nick Drake and he also channels Drake's Island Records labelmates Traffic. While *Stanley Road* has the Britpop sleeve, this is the superior record.

DISCOGS £70 (WITH POSTER AND OBI STRIP)



16 MANSUN
ATTACK OF THE GREY LANTERN
PARLOPHONE 1997

More prog rock than Britpop, this is nonetheless one of the most enduring records of the era. It's a convincing showcase of mainman Paul Draper's writing talent and ambition. It manages to take in John Barry strings (*The Chad Who Loved Me*), electropop (*Mansun's Only Love Song*) as well as more traditional Britpop bangers like *Taxloss*. But it's the imperious *Wide Open Space* that makes this a deathless classic.

DISCOGS £60 WITH POSTER

15 PULP
HIS 'N' HERS
ISLAND 1994

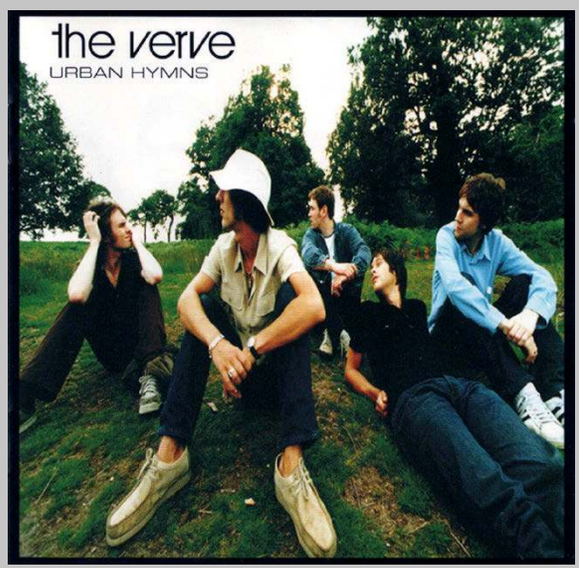
Somewhat obscured by its ubiquitous successor, Pulp's debut Island release captures a band who have finally found their mojo. Whilst it doesn't have the fulsome Chris Thomas sound of *Different Class*, Suede producer Ed Buller captures classics in waiting like *Babies*, *Joyriders*, *Lipgloss* and of course, *Do You Remember The First Time?*

DISCOGS £60

14 ASH
1977
INFECTIOUS 1996

Making the link between the new wave roots of Britpop by naming the album, Taylor Swift-style after his year of birth, teenager Tim Wheeler was the Pete Shelley of the scene, playing abrasive guitar rock, while not shying away from delicate, romantic melody. *1977* is packed with great songs such as *Goldfinger*, *Kung Fu*, *Oh Yeah* and, of course, *Girl From Mars*.

DISCOGS £40



13 THE VERVE
URBAN HYMNS
HUT 1997

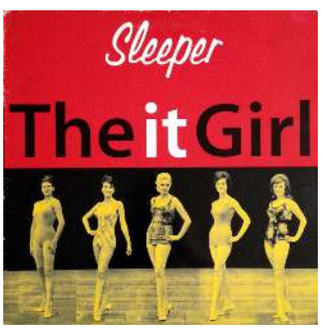
Veterans of the pre-Britpop wars, Richard Ashcroft and co. had already split up and the singer was working on solo demos – one notably titled 'Stones Song'. Eventually, it became apparent that he needed his old band back and the refreshed four-piece, along with guitarist and school friend Simon Tong, made this the final great Britpop album, turning 'Stones Song' into *Bittersweet Symphony*.

DISCOGS £50

12 SUEDE
COMING UP
NUDE 1996

Having eclipsed Blur back in 1993, the tables were now turned, with Suede left without a guitarist and a distinct whiff of last year's thing. But clearly there is nothing that ambition, drive and plenty of class A drugs can't overcome. Armed with 17-year-old Richard Oakes on guitar and, in Brett Anderson's words, "Just 10 hits", they came back up. *Coming Up* still sounds great today.

DISCOGS £42



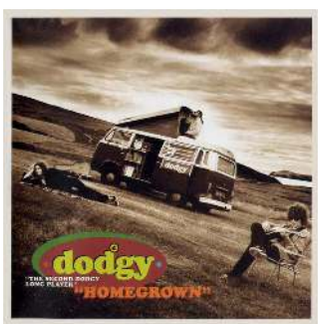
11 SLEEPER
THE IT GIRL
INDOLENT 1996

Sleeper were never feted in the way that male Britpop bands were. Indeed, Wener and co's success happened despite press hostility towards the singer's barbed wit and frank social commentary. Fortunately for the band, they had some durable tunes, which put them Trojan Horse style onto the radio, alerted pop fans up and down the country and saw *The It Girl* go platinum.

DISCOGS £36

▶

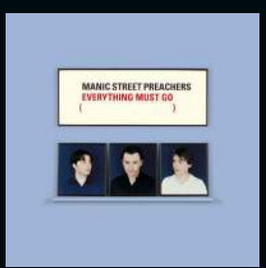
10 OASIS
DEFINITELY MAYBE
CREATION 1994
In terms of killer singles such as *Shakermaker, Supersonic* and *Live Forever,* Noel Gallagher's way with a tune and a neat phrase ("give me gin and tonic!") has seldom been bettered. Packed with take-home terrace chants, this is the album that ignited the mainstream success of Britpop. It went on to sell over eight million copies worldwide, including a million of those in the States. By way of contrast, Blur's *Parklife* sold five million.
DISCOGS £100



9 DODGY
HOMEGROWN
A&M 1994
Because of the cheeky-chappy nature of this Midlands three-piece's drummer Matthew Priest, and singer-songwriter Nigel Clark's reticence in interviews, Dodgy never got the respect they deserved. Follow-up *Free Peace Sweet* is more well-known, but this one is the best, with *Melodies Haunt You, Staying Out For The Summer* and the genius *Grassman.*
DISCOGS £29

8 SUPER FURRY ANIMALS
FUZZY LOGIC
CREATION 1996
Many of the bands who rode the Britpop wave were victims of it breaking at the end of the 90s. By dint of their peculiar talent and distance from the scene, SFA came up smelling of roses. Alan McGee gave his A&R team the green light to sign them, as he thought they sounded like Blur. Luckily for him, they turned out a bit different.
DISCOGS £45

7 THE BLUETONES
EXPECTING TO FLY
A&M 1996
One of the key Britpop tours was Supergrass supported by The Bluetones in 1995. At that point, they had yet to sign a record deal but already had a set full of great songs, which Gaz and co's audience lapped up. Mark Morris's fragile voice works perfectly against the chime of Adam Devlin's guitar. It replaced Oasis' *(What's The Story) Morning Glory?* at number one and went platinum.
DISCOGS £33



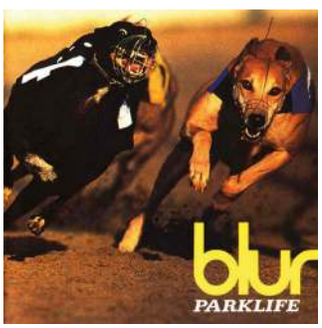
6 MANIC STREET PREACHERS
EVERYTHING MUST GO
COLUMBIA 1996
Further evidence of the appetite for new music that Britpop stirred was the new success of the Manics. After suffering a commercial downturn with *The Holy Bible,* followed by the devastation of Richey's disappearance, they holed up in France with producer Mike Hedges. When *A Design For Life* was released, it sounded like pain and catharsis bottled. Nothing on the album quite matches that, but much comes close.
DISCOGS £35

5 ELASTICA
ELASTICA
DECEPTIVE 1995
One of the most durable records to have come out during the period, Elastica's debut was also one of the few to crack the US. It's packed with songs that you've forgotten how much you loved: *Line Up, Annie, Car Song, Vaseline, Stutter* and, of course, *Connection.* Rumours still circulate about the degree to which Damon was involved in the writing, but… who cares, it's a great record.
DISCOGS (WITH BOOKLET AND FLEXIDISC) £100

4 PULP
DIFFERENT CLASS
ISLAND 1995
Jarvis had been slogging it out as Pulp since he was 15 in 1978 and their journey to overnight success with this album's big single *Common People* is a story waiting to have a movie made about it. Once he had a platform, Jarvis was the perfect pop star: intelligent, funny and distinctive to look at. Early vinyl buyers of this got an aperture sleeve with a choice of 12 front covers.
DISCOGS £100
APERTURE SLEEVE

Running green: nothing beats the visceral pop thrill of Supergrass' 1995 debut

MARTYN GOODACRE/GETTY



3 BLUR
PARKLIFE
PARLOPHONE 1994

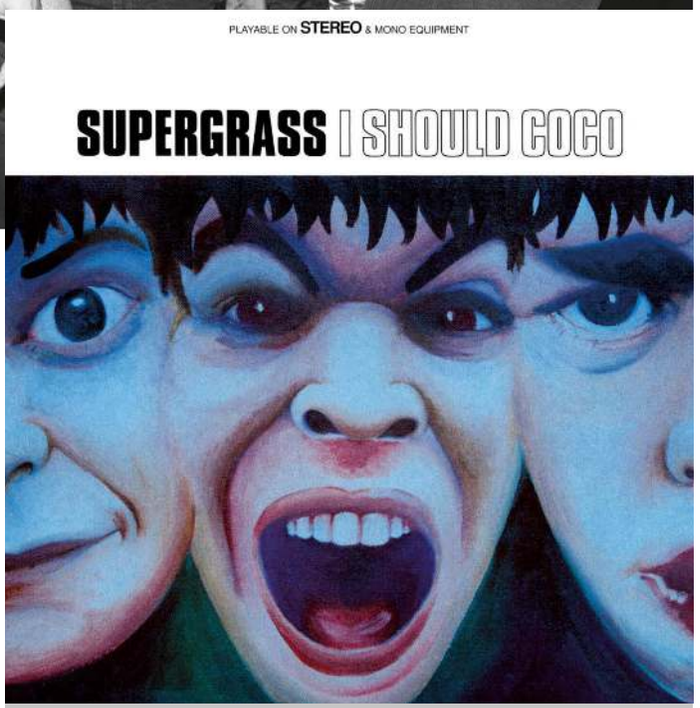
Immediate predecessor *Modern Life Is Rubbish* contained the seeds of Britpop, but this is the flowering. 1994's *Parklife* is a complete seamless joy, dirty pigeons and all. From lead single *Girls And Boys*' opening wonky keyboard to the closing pop irony of *Lot 105*, it possesses some of Damon Albarn's finest songs committed to vinyl. *This Is A Low*, *To The End* and the ultra-catchy *Tracy Jacks* are all standouts.

DISCOGS £50

2 OASIS
(WHAT'S THE STORY) MORNING GLORY?
CREATION 1995

Not received with quite the same enthusiasm by the press as their debut, Oasis #2 proved how critics so rarely review the actual music. The US, benefiting from being once removed from the hype, nailed its genius: "It's a bold leap forward that displays significant musical and personal growth, not to mention a far greater familiarity with the Fab Four's back catalog."

DISCOGS £112



1 SUPERGRASS
I SHOULD COCO
PARLOPHONE 1995

Supergrass would go on to make more sophisticated and ambitious records, but nothing beats the visceral pop thrill of their debut. Hailing from the same town and management stable as Radiohead, they signed to the same label and soon eclipsed Yorke and co. in the charts with a run of Pistols-meet-Monkees classics. The opening of every pub door in 1995 unleashed another chorus of "We are young, we run green…"

DISCOGS £50 (WITH 7")

Classic Album

Radiohead

THE BENDS

A colossal global hit early in Radiohead's career threatened to destroy the band when they had barely even got started. For their second album, *The Bends*, as Neil Crossley explains, they dug deep to create a soaring, deeply textured record that would unexpectedly elevate them to new heights

RADIOHEAD
the bends

Now we're in an age when high-end production values are the norm, it's worth remembering some of the finest performances are turned in at demo stage. Just as the best vocal take is often the first one, so too can demos capture the raw essence of a song better than a track that is laboured over for days or weeks on end.

Oxford five-piece Radiohead came to this realisation in February 1994 as they worked on a track called *High And Dry*. Written by frontman Thom Yorke while he was a student at the University of Exeter in the late 80s, the song was initially discarded for sounding "too Rod Stewart". But when they revisited the demo, the band were surprised by how good it sounded. Despite re-recording the track, they could not improve on the demo, so it was re-mixed, re-mastered and released. It would go on to become a cornerstone of the band's second album *The Bends*.

Released in March 1995, *The Bends* was Radiohead's first great album and galvanised their global reputation. At a time when the music industry was obsessed with Blur v Oasis, Radiohead emerged with a strident and ambitious album that left most of their backwards-looking contemporaries standing. 25 years on, it remains a stunning and timeless work.

Great leap forward: *The Bends* was a significant jump in quality from their patchy 1993 debut *Pablo Honey*

EARLY DAYS

For a band that have created such stridently adventurous music, Radiohead's back story is relatively unexceptional. All five band members met while they were pupils at Abingdon School, Oxfordshire, a seven-century old independent school for boys. Thom Yorke and bassist Colin Greenwood were in the year below guitarist Ed O'Brien and drummer Phil Selway. Greenwood's multi-instrumentalist younger brother Jonny was the last to join, taking up guitar and keyboard duties. In 1985, they formed On A Friday, a band whose name was inspired by the day that they would rehearse in the school's music room.

By the late 80s, Oxford boasted a thriving independent music scene, dominated by 'shoegazing' bands such as Ride and Slowdive, and On A Friday soon began to get noticed. On the strength of a demo, they were offered a deal by Island Records, but the band felt they were not ready and decided to go to university first.

All but Jonny left for university in 1987, but they continued to rehearse at weekends. At the University of Exeter, Yorke formed the Headless Chickens, a band that would perform future Radiohead material. By 1991, their university studies over, On A Friday regrouped in Oxford, sharing a house and honing their material.

Around this time, the band did their first interview, with Ronan Munro of Oxford music magazine *Curfew*, who was struck by their distinctive sound. "Music-wise they had a bit of the current indie sound, a bit noisier, a bit sharper," he told BBC News in 2016. "What really grabbed me was Thom Yorke's voice, because it wasn't like anything else."

On A Friday played regularly in Oxford and began attracting labels and producers. At a gig at the city's Jericho Tavern, the band were approached by Chris Dufford, producer of Slowdive and co-owner of Courtyard Studios. He and his partner Bryce Edge were blown away by the young five-piece. They became the band's managers and produced a new demo. Things were moving swiftly. But the real breakthrough came when Colin

BOB BERG/GETTY

Greenwood had a chance encounter with EMI A&R representative Keith Wozencroft, who was visiting the Our Price store in Oxford, where Greenwood worked.

"You should sign my band," Greenwood told Wozencroft before handing him their demo tape. It worked. On A Friday were signed by EMI to a six-album deal but with one proviso: that they change their name. The band opted for Radiohead, taking inspiration from the song *Radio Head* from the 1986 Talking Heads album *True Stories*.

GOING GLOBAL

In May 1992, Radiohead recorded their first EP, *Drill*, a poorly-received collection of tracks that blended REM-style jangle and Nirvana-style fuzz guitar. Two more EPs, *Anyone Can Play Guitar* and *Pop Is Dead*, fuelled their fanbase and from September to November 1992, they recorded their debut album *Pablo Honey* enlisting the help of Paul Kolderie and Sean Slade, who had previously worked with Pixies and Dinosaur Jr.

During rehearsals, the band launched into a new track called *Creep*, written by Yorke. Unaware that the tape in the studio was running, the band recorded the track in one single spontaneous take, after which everyone in the room broke out into applause. *Pablo Honey* received mixed reviews, with *NME* dubbing the band 'Nirvana-lite'. But *Creep*, a soaring anthem of social disaffection, built upon a cyclical G-B-C-Cm chord progression and three-guitar attack, became the band's first single and a colossal global hit.

Pablo Honey entered the UK Top 30, but the band felt the album was uneven and poorly sequenced. In May 1993, they embarked on a European tour, but within weeks they received word that *Creep* had become the most requested alternative rock track on US radio, with heavy MTV rotation to match. In June, the band embarked on their first US tour, co-headlining with Belly. As US radio stations began adding the song to their playlists it entered the Billboard Top 40. When *Creep* was re-released in the UK, it reached No. 7 in the charts.

But the song that transformed their fortunes would become a millstone around their necks. The public began to dismiss them as one-hit wonders. The band felt they were being judged on a single song and were desperate to move on creatively. "We seemed to be living out the same four and a half

minutes of our lives over and over again," Ed O'Brien told *Rolling Stone* magazine in 2018. "It was stultifying."

The band harboured real resentment over their global smash single, and soon had a nickname for it – 'Crap'. "They began to plot an urgent, meteoric reawakening," wrote Jazz Monroe in the *NME*. "That meteor would be *The Bends*."

INTENSE PRESSURE

In January 1994, the five members of Radiohead moved into RAK Studios in north London to begin work on their second album. The omens were not good. Six months earlier the band had pulled out of the Reading Festival, with Yorke telling the *NME:* "I'm fucking ill and physically I'm completely fucked and mentally I've had enough." They were under intense pressure to emulate the colossal global success of *Creep*.

In the producer's chair was John Leckie, who was best known for producing The Stone Roses' eponymous debut album, although Yorke had chosen him for his work on Magazine's edgy 1978 album *Real Life*. The engineer on the sessions was Nigel Godrich, who would go on to produce future Radiohead albums. Work was slow in the first two months as Leckie instructed the band "how to use the studio in different ways".

Leckie recalls that Yorke woke early each morning, brewing some tea before spending four hours at the piano. "He's an early riser, and at the time he had a lot of energy," said Leckie. "You'd avoid interrupting him… songs were pouring out of him."

It's a view echoed by Paul Kolderie, who had produced *Pablo Honey*. When Yorke

"Music-wise, they had a bit of the current indie sound. What really grabbed me was Thom Yorke's voice… it wasn't like anything else"
RONAN MUNRO

The songs

CORE PERSONNEL

Thom Yorke Lead vocals, guitars, piano
Jonny Greenwood Guitars, piano, keyboards
Ed O'Brien Guitars, vocals
Colin Greenwood Bass
Phil Selway Drums, percussion

MAIN PRODUCTION CREDITS

Producer John Leckie
Engineer Nigel Godrich

RECORDED

February to November 1994
RAK Studios, London;
The Manor, Oxfordshire;
Abbey Road, London

RELEASED

13 March, 1995
Parlophone in the UK
Capitol in the US

1 Planet Telex

Rhythmic overdriven tremolo guitar from Jonny Greenwood is a defining feature of this opening track, which was released as a double A-side with *High And Dry*, although it received far less airplay than its better-known flipside. Colin Greenwood's fluid bassline underpins the jagged staccato groove, while Thom Yorke intones sardonically above it all.

2 The Bends

The title track started life as 'The Benz', the first song on a demo that Thom Yorke played to *Pablo Honey* producer Paul Kolderie. Set against a wall of riffing guitars, Yorke seems to rail against fame and the 60s-fixated luminaries of the Britpop movement. The band tried numerous takes on the song and were concerned, not too unreasonably, that it sounded too bombastic. Jonny Greenwood tried an array of hire guitars and amps before settling on his usual Telecaster.

3 High And Dry

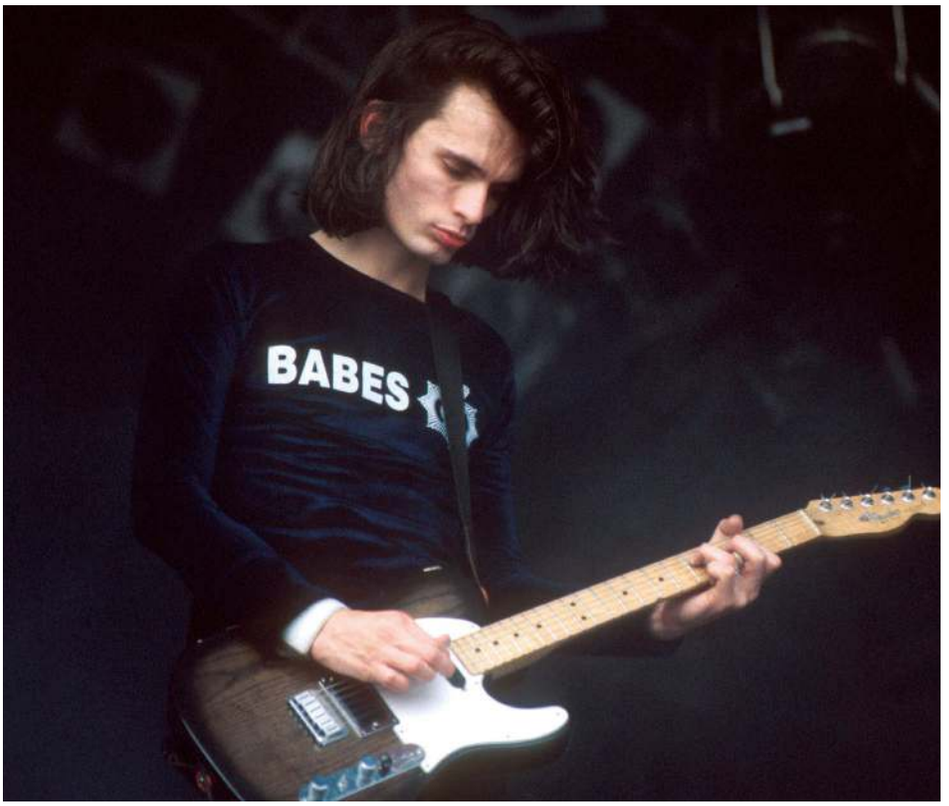
Written two years before recording *The Bends*, the song began life with a Soul II Soul rhythm, before drummer Phil Selway came up with the rhythm while testing out a new skin on his drum head. After trying in vain to improve it, the band simply remixed the original demo on which Yorke played acoustic guitar "for a laugh" more than anything.

The songs
CONTINUED

4 Fake Plastic Trees
Yorke's pure vocal, punctured by moments of angst-ridden falsetto, elevates this acoustic track to real heights. Capitalism and consumerism are the lyrical focus, a point reinforced by the supermarket-set video, which bears a strong resemblance to that for *Common People* by Pulp. In an interview with *Rolling Stone*, Yorke said this was the track on which he found his true lyrical voice. He recorded the vocal and acoustic guitar at the same time, with the others then adding their parts. The band found it difficult to capture the song and took a break to catch a Jeff Buckley gig in Highbury. Mesmerised by Buckley's set, they returned to the studio, where Yorke did two vocal takes before breaking down in tears.

5 Bones
Colin Greenwood's rich, rounded bassline forms the melodic bedrock on this track, while his younger sibling provides edgy overdriven tremolo, a staple guitar sound on *The Bends*. "I don't want to be crippled and cracked," intones Yorke. "Shoulders and wrists, knees and back/ Ground to dust and ash/ Crawling on all fours". It all gets much more twisted in the chorus, a reminder that, along with Yorke's vocals, it's Jonny Greenwood's sense of sonic adventure that really takes Radiohead's music to fresh terrain.

6 (Nice Dream)
While Yorke wrote most of the band's early songs, there was greater songwriting collaboration on *The Bends*. *(Nice Dream)* began as a simple four-chord song in waltz time, by Yorke, but was expanded by guitarists Jonny Greenwood and Ed O'Brien. A descending four-chord acoustic riff in the intro sets the tone of the song, which O'Brien recalled first hearing when Yorke played him a demo in his car. In *Exit Music: The Radiohead Story* by Mac Randall, Jonny Greenwood explains how he added the ominous arpeggiated intro. "It used to be F#minor and we just made it F# with a second-inversion B major at the top. It sounds like a song from a show, a kind of Cole Porter chord." Yorke's vocals are beautifully nuanced as he glides effortlessly into falsetto over churning guitars. It was a sound that would be much copied by other bands over the years that followed.



Babe in arms: the youngest of the group, Jonny Greenwood was the last to join, first playing keyboards before graduating to lead guitar

played him a new demo of songs fronted by a track called 'Benz', Kolderie was staggered by the transformation. "We'd been struggling to come up with material," Kolderie told Jazz Monroe of the *NME* in 2015, "so I was shocked when he pops out a batch of songs that are *all* better than anything on *Pablo Honey*."

Radiohead were pleased with their work with Leckie and engineer Nigel Godrich, but they felt pressured to record something far superior to *Pablo Honey*. Tensions were ramped up when EMI suggested an October 1994 release date with a lead single to be recorded first. As none of the band could agree on what the lead single should be, they worked on four contenders at the same time: *Sulk*, *The Bends*, *Just* and *(Nice Dream)*. This approach soon backfired. "Everyone was tearing their hair out saying, 'It's not good enough!'," recalled John Leckie in Mac Randall's 2004 biography *Exit Music*.

DREAM TICKET
To diffuse tensions, Leckie suggested that the band take a break in April 1994, as they would not meet the October deadline anyway, so the release date was being put back by five months.

The plan worked. By now, the band had several songs that would appear on *The Bends*, along with some that would appear on the *My Iron Lung* EP. When Radiohead reconvened to record on 16 June, at The Manor, in Oxfordshire, the pace of recording and the collective mood of the band had picked up noticeably.

The recording concluded at Abbey Road Studios in London. Due to the poor commercial performance of the *My Iron Lung* EP, EMI asked *Pablo Honey* producers Sean Slade and Paul Kolderie to remix the album for the US market. Leckie was only made aware of this decision when EMI requested the multitrack tapes. In the end, three of Leckie's mixes and nine of Slade and Kolderie's were used. One song, *High And Dry*, had been recorded in 1993 at Courtyard Studios in Oxford, by the band's live sound engineer Jim Warren.

The Bends was released on 13 March 1995 to near-universal critical acclaim. Its sound

COVER STARS
The artwork for *The Bends* was the first to be created by Stanley Donwood, who has produced art for every Radiohead album since. Donwood – real name Dan Rickwood – met Thom Yorke on their first day at the University of Exeter and remembered him as "Mouthy. Pissed Off. Someone I could work with." Yorke, for his part, said of Donwood: "I figured I'd either end up really not liking this person at all, or working with him for the rest of my life."

MICHAEL PUTLAND/GETTY

was sweeping and dynamic, driven by dense riffs from the three-guitar attack, yet infused with ethereal textures and diverse arrangements. Lyrically, Yorke homed in on global themes such as capitalism, as opposed to the personal ones of his previous work.

One of the most impressive aspects of *The Bends* is the band's staggering transformation from their previous album, *Pablo Honey*. Within two years, Radiohead had gone from being a forgettable, derivative outfit (dubbed 'Nirvana-lite' by one wag) to being one of the most impressive bands on the planet, producing an album of great depth and fragility, yet also one with a grandeur and vision that would elevate them into the stadium-rock marketplace. They also pulled off the often elusive dream ticket – creating an album that is both a critical and commercial triumph.

Released at the height of 60s-fixated Britpop and the laddish Blur v Oasis debate, Radiohead's album soared above the jingoistic fervour of the times. "*The Bends* sounded different," concluded David McGuire in a retrospective BBC review in 2008, "because it had subtle creativity at its core."

Surprisingly, given the success of *Creep* in the US, *The Bends* peaked at just No. 88 in the Billboard charts, but the album, with its strong singles *High And Dry*, *Fake Plastic Trees*, *Just* and *Street Spirit (Fade Out)*, would cement their success in their home country. "I think the turning point for us came about 9 or 12 months after *The Bends* was released and it started appearing in people's 'best of' polls for the end of the year," said Jonny Greenwood. "That's when it started to feel like we made the right choice about being a band."

LASTING LEGACY

25 years on, *The Bends* still sounds strident and intense. Ever restless, Radiohead would go on to distance themselves from the soaring riffs and aerial guitar work of *The Bends*, pursuing a more electronic and edgy direction, taking with them engineer Nigel Godrich as producer and incorporating ambient, avant garde and electronic influences on 1997 follow-up album, *OK Computer* their art-rock tour de force.

But *The Bends* remains their first great album, a dynamic, haunting and devastatingly effective work. "What makes *The Bends* so remarkable," wrote Stephen Thomas Erlewine of *All Music*, "is that it marries such ambitious, and often challenging, instrumental soundscapes to songs that are at their cores hauntingly melodic and accessible. It makes the record compelling upon first listen, but it reveals new details with each listen, and soon it becomes apparent that with *The Bends* Radiohead have reinvented anthemic rock." ●

The songs
CONTINUED

7 Just

According to *Q*, this was producer John Leckie's favourite track on the album. Yorke's lyrics are about a narcissistic friend, although much of the song was written by Jonny Greenwood, who according to Yorke "was trying to get as many chords as he could into a song". *Just* was recorded live in the studio with no overdubs, despite the array of guitar sounds. The snare fill that intros the all-out guitar crunching at 0:16 is reminiscent of Nirvana's *Smells Like Teen Spirit*. Overall, it's a complex but assured amalgam of sections and time signatures.

8 My Iron Lung

First released as the title track of an EP in 1994, the song was a reaction to the colossal success of the band's 1993 hit *Creep*. Yorke's caustic lyrics used the iron lung as a metaphor for the way *Creep* had both fuelled the band's ascent and constricted them creatively. "This is our new song/ Just like the last one/ A total waste of time/ My iron lung". The verses of the track were recorded live from a 1994 MTV performance at the Astoria in London, then spliced together with the choruses from their recordings at RAK studios in early 1995. The song was written on 27 August 1993, the day that Radiohead had to pull out of the Reading Festival, due to Yorke's strained vocal cords. Essentially, it's a song of two contrasting parts, the sparse, open intensity of the verse with its hypnotic descending guitar riff and the furious, cathartic discordance of the instrumental sections.

9 Bulletproof... I Wish I Was

Another pretty acoustic track along the lines of *High And Dry*, but one that is reimagined via ambient sounds. Thom Yorke, Colin Greenwood and Phil Selway recorded the basic track at RAK Studios in early 1994, while Jonny Greenwood and Ed O'Brien added their parts five months later, at Manor Studios, in Oxfordshire. As Mac Randall explains in his book *Exit Music: The Radiohead Story*, both guitarists opted for ambient sounds, created from running their guitars through an array of effects. For spontaneity, they did it without hearing the actual track. "I remember thinking 'Bastards', I've never recorded like this before," recalled O'Brien in Randall's book. But the eerie and ethereal sounds that he and Greenwood conjured up fitted seamlessly with Yorke's fragile, anguished lead vocal.

10 Black Star

Recorded quickly by engineer Nigel Godrich while producer John Leckie was at a wedding, this is remembered by the band as one of the more pleasurable experiences during the torturous first few months of recording *The Bends* at RAK Studios in north London. "There was a real 'teacher's away' larkiness to that day," recalled Jonny Greenwood in Mac Randall's book *Exit Music*. "Hence the ace raggedness of the playing." An imploding relationship is the theme of the lyrics, and as always Yorke's intimate delivery, alternating with falsetto, brings real depth and conviction to the track. At its core, this is a soaring, unashamed rock song with a live, unbridled feel.

11 Sulk

The penultimate track on the album is inspired by an unexplained killing spree in Hungerford, Berkshire in 1987, which left 28 people, including the murderer, dead. This was the last song recorded at Abbey Road Studios after the band's return from the US in November 1994, and it took the longest to record. The song intros with an inspired 6/8 beat from Phil Selway and jagged tremolo guitar from Jonny Greenwood, both woven together by the rich, rounded bass of Colin Greenwood. This is allegedly the band's least favourite song on *The Bends* although, given its dark subject matter, it's surprisingly strident and upbeat, with Yorke's soaring vocals a real highlight.

12 Street Spirit (Fade Out)

Thom Yorke called this final track on the album "our purest, saddest song" and claimed he didn't really write it, but rather the song wrote itself. Inspired by Ben Okri's 1991 novel *The Famished Road* and R.E.M., it is, without question, one of Radiohead's darkest songs. The hypnotic dominant guitar arpeggio was played by Ed O'Brien on an instrument made by the band's guitar tech. It's a hypnotic cyclical riff that dominates the arrangement and lays a sparse delicate foundation for Yorke's elongated vocal phrasing. "This machine will, will not communicate/ These thoughts and the strain I am under/ Be a world child, form a circle/ Before we all go under/ And fade out again and fade out again." The song became Radiohead's first UK Top 5 single, thanks in part to director Jonathan Glazer's striking music video, shot at night in the desert outside Los Angeles.

THE UNFORGETTABLE SIRE

Hear the words Sire Records and you're probably imagining CBGB's legendarily revolting toilets. But the imprint that came to define Carter-era New York is a whole lot more than just punk, with many chapters to its meandering 30-year run. **Gareth Murphy**, ghostwriter of Seymour Stein's autobiography, tells the bigger story

For New Yorkers, it's probably the coolest label that ever was. But for any kind of vinyl-blooded junkyard hustler, Sire is a hilariously educational case study in making money out of wacky music that other people throw away. Although it's routinely depicted as a hip young peer of Rough Trade, Stiff, SST, Mute and other new wave rebels, Sire actually belongs to a much older school of Noo Yawk wheeler dealer; the kind that pronounces records as 'rekkids'. Indeed, to understand Sire's sinuous run through so many genres, the story begins in the primitive age of jukebox jobbers, payola, song pilferers and mafia-connected tricksters.

Born in 1942, Brooklyn-bred Seymour Steinbigle was a school dropout, who in the late 50s, got various internships, first at *Billboard* magazine's chart department, then at King Records, the Cincinnati indie behind James Brown. Shortening his name to Stein, he landed a job inside the Brill Building, the 11-storey heartbeat of Broadway; where Tin Pan Alley songwriters peddled tunes to cut-throat indies. There, Stein learned the palm-greasing crafts of radio promotion, as a plugger for Red Bird, the label behind girly hits such as *Chapel Of Love*, *Iko Iko* and *Leader Of The Pack*. On another floor, he met co-founder Richard Gottehrer, who was getting his own education, performing and co-writing for the notorious Bang Records. Gottehrer had just co-written 60s classics such as *Hang On Sloopy*, *Sorrow* and *I Want Candy* (later covered by Bowie and Bow Wow Wow respectively).

In 1966, Stein and Gottehrer decided to set up their own company, Sire Productions, producing R&B singles for Columbia. For an office, the old and infirm owner of King Records, Syd Nathan, kindly rented Stein four rooms in the Broadway district for the bargain price of $235 per month. Stein, being a natural grafter who had already squirrelled away 50 grand in savings, discreetly sub-let the front room to a PR agency for $150, meaning Sire got the remaining three rooms for $85.

SHAKE YOUR MONEY MAKER

Rebranding as Sire Records in 1967, they turned their attentions to England and befriended Mike Vernon, the Decca producer who'd just made albums with John Mayall, Ten Years After and David Bowie. In 1968, for £15,000, they bought 50% of his Blue Horizon label, and cleverly tapped into revenue streams from early Fleetwood Mac and Chicken Shack hits.

Through Syd Nathan, Stein was then introduced to EMI boss Len Wood, who let him rummage through EMI's proverbial rubbish bins for titles that its subsidiary, Capitol, had rejected for American release. That's how Sire picked up the US rights for Barclay James Harvest and The Climax Blues Band – both re-press deals, costing just one or two grand, that Sire's American distributor London Records would advance.

When Syd Nathan died, Stein and Gottehrer bought their own Upper West Side brownstone, renamed it Blue Horizon House, and intensified their overseas hunting. From Australia, they scored a minor US hit in 1970 with a novelty single, *The Pushbike Song*, by The Mixtures. Via EMI's Dutch company, Stein discovered the guitar skills of a certain Jan Akkerman, who was just forming progressive rock group, Focus. On the way to sign the deal at the Midem trade fair, Stein stopped off in Paris and sold Focus's French rights for $10,000, then went down to Cannes, where he bought the worldwide rights for $5,000. He returned to New York with Focus's rest-of-the-world rights and a five grand profit before Sire had pressed a single record.

HOCUS POCUS

Focus's first album sold modestly, but for the follow-up in 1971, Stein got Mike Vernon to produce the Dutchmen in his new Chipping Norton studio. The sessions spawned Sire's first American Top 10 hit single, *Hocus Pocus*, an absurdly frilly rock opera classic with falsetto yodelling, animalistic drum breaks and shredder guitar. Selling one million singles and 400,000 albums, tiny Sire was suddenly raking in cash. Aged 31, Stein bought a penthouse

Seymour Stein and his wife, Linda, pose pretty with the Ramones and Iggy Pop in CBGBs in April 1976

ROBERTA BAYLEY/REDFERNS/GETTY

overlooking Central Park and invested in side ventures, like Passport, the in-house label of a New Jersey import distributor, Jem.

However, for Focus, who didn't make much money themselves, touring a novelty song soon became a drag. "I got so sick of the yodelling," Akkerman tells *Long Live Vinyl* with a salty laugh. "That song made us famous, so I don't regret it. But very quickly, I started losing interest." He wasn't the only one. By 1974, the public was getting bored of camped-up progressive rock. As for Sire, the label quickly slid into a doldrums period. Richard Gottehrer left and sold his stock to Stein, who resorted to compilations and other low-cost releases.

In late 1975, Stein chanced upon the band that would relaunch Sire with a bang. Although gay, he was married to New York socialite, Linda Stein. She was a friend of Danny Fields, the former Elektra A&R man who had discovered MC5 and The Stooges. It was Fields who alerted Linda Stein to the Ramones, an underground sensation playing in a Bowery club called CBGB. Smitten, Danny Fields and Linda Stein teamed up to manage the Ramones. Sire provided the record deal.

BLITZKREIG BOP

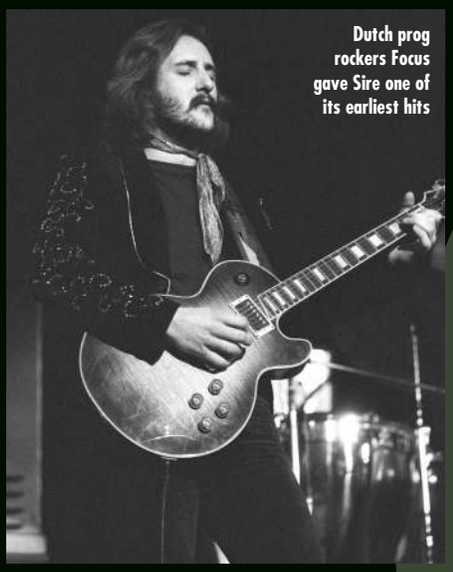
Alas, the eponymous *Ramones* LP proved to be a hard sell. Or as Seymour Stein eloquently puts it, "In early 1976, way before the idea of punk was even invented, radio stations wouldn't touch the Ramones with a toilet brush." So, Linda Stein hounded colleges and small venues to keep the boys gigging, until London, the pivotal turning point. At the Roundhouse and Dingwalls on 4 and 5 July, seemingly every future English punk band turned up and caught the fever. That August, *Rolling Stone* wrote a glowing review, and plans for another album were duly hatched.

Unquestionably, Stein had a nose for buying in on under-ripe talent at exactly the right moment. He was chasing another CBGB group called Talking Heads, who, by supporting the Ramones on tour, were getting sucked into the Sire entourage by osmosis. "We signed with Sire in November of 1976 after keeping Seymour waiting for well over a year after his initial offer," Talking Heads drummer Chris Frantz tells *LLV*. "We felt we weren't really ready to make a record until that point. Seymour had been extremely worried that we might sign with another label, but after thinking about it for a good long time, we had a strong feeling that Sire would be the right match for Talking Heads. They were a small independent with offices in a brownstone building up on West 74th Street. We could take the subway up there to visit at anytime and speak face to face with Seymour and (label manager) Ken Kushnick. This was simply not possible with the bigger corporate labels."

> IN EARLY 1976… RADIO STATIONS WOULDN'T TOUCH THE RAMONES WITH A TOILET BRUSH

From CBGB, Stein signed up Dead Boys and Richard Hell. Although he couldn't see the potential in Blondie, he was dealt a game-changing card in the spring of 1977, when Mike Vernon telephoned from Oxfordshire to say The Climax Blues Band had just recorded a potential FM hit. Called *Couldn't Get It Right*, it was standard 70s rock, but the combination of its radio-friendliness and punk exploding in England was enough to put Stein in a negotiating position. In urgent need of a bigger distributor, he held back his string of hot new albums, got CBS interested, then its arch rival, Warner Bros Records (WBR), California's red-hot major, run by Mo Ostin, the most respected moderniser in the business.

In late 1977, Stein agreed Ostin's offer of a joint venture. He got $1 million for 50% of his Sire shares and stayed on as boss with access to big budgets, better salaries, expense accounts and WEA distribution. And so, throughout 1978, Sire mutated into an underground



Dutch prog rockers Focus gave Sire one of its earliest hits

Talking Heads (l-r): David Byrne, Chris Frantz, Tina Weymouth and Jerry Harrison

beehive plugged into Warner's heavy machinery in Burbank, California. With Ken Kushnick able to order big promotional spends, Talking Heads took off and became New York's avant garde sensation. But it was at the Rock Garden in London that Brian Eno and John Cale mooched backstage to meet the band. That's how Eno produced the following three Talking Heads albums, at a time when David Bowie was sniffing around the Mudd Club, Hurrah's and other New York clubs, emulating aspects of the Talking Heads sound on his *Lodger* project.

THIS AIN'T NO DISCO

Like a dream harvest, 1979 marked a cross-breeding of punk and disco. Talking Heads recorded their milestone third album, *Fear Of Music* in Chris Frantz and Tina Weymouth's converted warehouse. With Eno squeezed into a mobile recording truck on the street below, spidery pop-art tracks such as *I Zimbra* pointed the way into the coming decade. From there, Eno and Byrne went on to produce a sample-based side experiment, *My Life In The Bush Of Ghosts*. In the Bahamas, Frantz and Weymouth then made their own side project, Tom Tom Club.

"Talking Heads and Tom Tom Club were certainly a part of the movement from punk to a funkier alternative," Sire's then-VP Kushnick tells *LLV*. "The growth of nightclubs featuring DJs playing punk, rock, reggae and anything except traditional disco was also a major driver." The hot new place was Danceteria, a three-floor super-club combining live gigs and dancefloors. Its DJ, Mark Kamins, was mixing up rhythmic post-punk alongside tropical grooves from the likes of Fela Kuti and King Sunny Adé.

Also in 1979, Sire licensed-in a squidgy-sounding single from Paris, via the UK: *Pop Muzik* by M, the artist name for producer Robin Scott. Sire's first US No. 1 smash hit, "It featured keyboards by Wally Badarou, who would go on to play on albums by Tom Tom Club and Talking Heads," explains Kushnick. "I remember the head of disco promotion at WBR telling Robin Scott that *Pop Muzik* was the reason he changed the name of his department from disco to dance music."

Also that year, Sire opened an office on Floral Street in London, where Stein already owned a second residence. That's how he wooed The Pretenders aboard, and also how Sire acquired the US rights for The Undertones, Boney M, Plastic Bertrand, The Normal, Telex, Simple Minds, Echo And The Bunnymen, Madness, The Beat, Soft Cell, Depeche Mode, Yazoo and many others. However, Mo Ostin grew worried about Stein's obsessive signing and activated WBR's option clause, buying the other half of Sire for another million. Stein could no longer spend their money so fast and loose.

NON-STOP EROTIC PARTIES

Around 1981, a new drug called ecstasy began creeping into the Downtown clubs. With a dance scene exploding right under Sire's nose, it was their 24-year-old A&R man, Michael Rosenblatt who was alerted by Mark Kamins about a Danceteria regular hawking a demo. "I was at the bar and I saw this girl walk past and go to the DJ booth," Rosenblatt tells *LLV*. "I knew she had to be the girl Mark was telling me about. So I introduced myself and told her I was an A&R guy at Sire. I'm not sure she knew what that was exactly, but we talked for a while, and I told her to come by my office on Monday."

> WE HAD A STRONG FEELING THAT SIRE WOULD BE THE RIGHT MATCH FOR TALKING HEADS

When Madonna and Mark Kamins dropped into Sire's new offices on 5th Avenue and 54th Street, Rosenblatt was played the original demo of *Everybody*, produced by Steve Bray. Although "good but nothing too special," says Rosenblatt, "I had a star in my office. I always ask artists what they're looking to do. Madonna gave me the best answer I've ever heard: 'I want to rule the world!'"

Both Kushnick and Rosenblatt then got working on Stein, at the time in hospital with septicemia. The full meeting with the boss, Madonna, Kamins, Rosenblatt and Kushnick actually happened around Stein's hospital bed. "When we left the hospital," says Rosenblatt, "I took the two of them out to dinner to celebrate. And the next night, Madonna and I met up at Danceteria, where we took X and danced the night away."

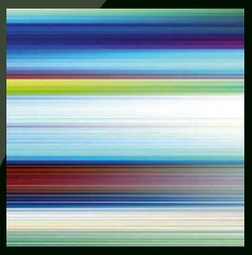
Kamins produced the clubby 12" remake of *Everybody*. It sold modestly. But by the time work on Madonna's debut album began, Michael Rosenblatt, feeling a growing buzz in the studio, uttered the immortal prediction to his smirking boss, "Seymour, she's going to be bigger than Olivia Newton John!"

Sire's man in London, Paul McNally, kept Stein briefed on local rumblings. Although all signatures needed to be approved by Warner, Sire picked up the US rights to The Associates, Men Without Hats, The Cure,

JORGEN ANGEL/REDFERNS/GETTY ECHOES/REDFERNS/GETTY

SIRE ESSENTIALS

10 OF THE US LABEL'S VERY BEST ON VINYL



BRIAN ENO/
DAVID BYRNE
MY LIFE IN THE BUSH OF GHOSTS

Seminal, must-have proto-electronica. Due to sample-clearance problems, the collector's holy grail is a pink 1980 'Utopia Records' bootleg with original intended tracklist, now worth up to $1,500. The official 1981 Sire edition suffered track changes, but original signed pressings now sell for £200. The 2006 "expanded" edition goes for around £25.

RAMONES
RAMONES

Recorded for just $6,000 in February 1976, it's 29 minutes of electrifying filth. Home to *Blitzkreig Bop*, *Judy Is A Punk*, *Beat On The Brat*, and *Now I Wanna Sniff Some Glue*, this is the original punk template, complete with hard-panned guitar and bass. Original signed copies are highly prized on Discogs for $20,000. Unsigned original pressings go for around £36.

TALKING HEADS
REMAIN IN LIGHT

For collectors, Robert Rauschenberg's special edition packaging of *Speaking In Tongues* is the most sought-after artifact. But musically, our pick is *Remain In Light*. Hot on the heels of *Fear Of Music*, this is a groovier, richer-sounding deep dive into experimental dance music. Home to the superlative *Once In A Lifetime*, behold Talking Heads at the summit of their sonic peak. (£20)

TOM TOM CLUB
TOM TOM CLUB

In 1981, Tom Tom Club was the art-pop project of bassist Tina Weymouth and drummer Chris Frantz. Playing here with Compass Point All-Stars – notably producer/keyboardist Steven Stanley, the album contains *Wordy Rappinghood* and *Genius Of Love*. More than just sunny party music, it's proto hip-hop at its hot and squidgy finest. (£15)

PRETENDERS
PRETENDERS

The debut that made Chrissie Hynde and her English bandmates famous. Home to *Brass In Pocket*, *Stop Your Sobbing*, *Kid* and *Private Life* (later covered by Grace Jones), this is wholesome, new-wavey rock with gorgeous vocals. Note the bright style of James Honeyman-Scott, the guitarist who Johnny Marr claims was his big inspiration. (£28)

MADONNA
BORDERLINE (SHAPED PICTURE DISC 7")

Madonna collectors spend hundreds and thousands for any kind of signed or rare pressing. But for pop perfection, we've picked this affordable picture disc, now selling second-hand for £60. Written and produced by Reggie Lucas, *Borderline* was the single that broke Madonna onto US radio. And what a tune! Beneath its 80s sound, note the Motown style, aching heart and guts.

ECHO & THE BUNNYMEN
SONGS TO LEARN AND SING

Yes, it's a compilation, but it's the 1985 blockbuster that carried a brand new single; the superlative *Bring On The Dancing Horses*. With a jam-packed track list, it's all killer, no filler. The original Korova UK editions start at £5. Never as big in America, original Sire editions are much harder to find and go for around $15.

YAZOO
SITUATION (12")

UK electro-pop duo Yazoo were signed to Mute, whose boss Daniel Miller gave Sire first call for US licenses. This 12" format was only released in the US. On Side B is a François K "dub" remix. *Situation* has a delicious, spacey synth riff that's aged very well. For that early Danceteria vibe, this is as 1982 as it gets. (£10)

LOU REED/
JOHN CALE
SONGS FOR DRELLA

At Andy Warhol's funeral, the former Velvets broke the ice of a very long stand-off. The result is this 1990 homage to 'Drella', Warhol's nickname, a composite of Dracula and Cinderella. The stark, live approach is sonically jarring, but the writing is honest, eloquent, playfully bitchy and radiating a happy nostalgia. An acquired taste that fans consider a masterpiece. (£15)

THE CULT
ELECTRIC

Signed to Beggars Banquet, The Cult experienced European success with *Love*. This, their 1987 follow-up, provided the US breakthrough. Harder and drier, Rick Rubin taking over production was the game changer. This Sire edition is the one that smells of success. Like U2 and Depeche Mode, The Cult conquered America by moving in, converting and attacking state by state. (£30)

Madonna was Sire's greatest commercial success, signed by Seymour Stein from his hospital bed in 1982

Sandii & The Sunsetz, Blancmange, The B-Movies, The Smiths, Aztec Camera, Laid Back, The Go-Betweens, The Cult, The Bluebells, Red Box, Falco, Erasure, Rita Mitsouko, Nick Kamen, James, The Mighty Lemon Drops, Throwing Muses, Ministry, Ofra Haza, The Soup Dragons, Underworld, The Farm, Seal, My Bloody Valentine, Primal Scream, Ride, Morrissey, and many others. Stein did nonetheless fully sign American acts like The Replacements, Ice T, Book Of Love, Martini Ranch, Brian Wilson, k.d. lang, Tommy Page and Lou Reed's New York trilogy.

With the roster bloating in all directions, Sire was starting to look like a major corporation, aptly relocated inside the Time Warner skyscraper at 75 Rockefeller Plaza. Enjoying mogul pay and perks, Stein was buying luxury properties all over the world and expanding his personal interests into antiques, investments and publishing.

YOUR OWN PERSONAL JESUS

So, where did it all go wrong? Through the coke-fuelled 80s, Stein's health and private life became an ever spiralling mess of jet-lag and over-indulgence. In 1990, Talking Heads broke up after their eighth album, *Naked*. Then Depeche Mode, strung out and frazzled, took a long sabbatical. In 1992, Madonna formed Maverick, her own Warner-affiliated label to release her fifth album, *Erotica*, thus leaving Sire. The same year, the death of Time-Warner chairman Steve Ross provoked a boardroom civil war. When Atlantic boss Doug Morris was given a surprise promotion to preside over the group, the heir apparent, Mo Ostin, resigned from Warner in disgust. Stein first welcomed Morris's ascension, believing that Ostin hadn't been paying him enough. Ironically, the reshuffle marked the end of Stein's reign as Warner's mad professor. Morris merged Sire into Elektra and put one of his own protégées, Sylvia Rhone, in charge of the new Elektra-Sire. Stein was given a $6 million handout to swallow the number two position.

> MADONNA GAVE ME THE BEST ANSWER: 'I WANT TO RULE THE WORLD'

Rich but isolated, Stein's other problem was that since the late-80s, the label had been run by Howie Klein, a popular figure among artists. "Seymour had asked me to come along with him to the 'new' company," Klein tells *LLV*. As a matter of courtesy, Klein agreed to meet the new boss. "It didn't take more than a sentence or two for me to realise she didn't understand Sire or Seymour, and that the merger was doomed before it even started. Someone must have told Sylvia that Seymour is a genius and she may have even believed it. But she was never going to be able to harness his passion for music into a successful business the way Mo Ostin had. Sire collapsed because Seymour, without Mo Ostin, no longer had the capacity to fight off the corporate borg." Klein instead took over Reprise, and Sire, once the red-hot rebel, slid into long, cold decline.

ONCE IN A LIFETIME

Considering the depth of Sire's catalogue and the shape of its founder, the jury will be out for a while yet. "Seymour Stein is a notorious piece of work," adjudges David Byrne. His bandmate Chris Frantz, however, takes a more positive view. "Sire allowed us the time to develop our band organically and we truly needed that time. The results speak for themselves: Talking Heads made quantum leaps with each new record. Sire supported us, and did right by us every step of the way."

For a fabulously colourful moment, Sire was the hottest label on the planet. Right time, right place, right artists, right combination of indie savvy and Warner discipline; an old-school independent suddenly transformed into a safer, more modern place for a growing number of leftfield artists to develop and earn. As for its legendarily intense, gluttonous, tongue-flapping founder, he will long be remembered in showbiz lore as a master hustler who inspired one of the industry's most hilariously devastating dictums: 'Seymour Stein, see less money'.

PETER NOBLE/REDFERNS/GETTY

Choice Cuts #35

Hum

YOU'D PREFER AN ASTRONAUT

TWELVE INCH RECORDS

The third album from the lesser known Illinois alt. rockers Hum is in rare supply. **Glen Bushell** boosts demand

The 90s spawned many 'flash in the pan' acts, bands that really did only have one good song, some that didn't even manage that many. While they may be known pretty much exclusively for their 1995 single and rock radio favourite, *Stars*, US rockers Hum really oughtn't be placed into this category. Their third album, *You'd Prefer An Astronaut* is considered by many to be an alt-rock classic – one that didn't get the recognition it deserved at the time.

Combining the fuzz and melody of bands such as Weezer and Harvey Danger with a pre-Deftones wall of huge spread chords and post-grunge cacophony, Hum created a unique sound. Much like some of their contemporaries at the time, such as Failure, had they released this album two years earlier there's little doubt they would have received wider critical acclaim.

By 1995, with CDs being marketed as the superior format and vinyl beginning to circle the drain, it meant that a limited number of copies of *You'd Prefer An Astronaut* were pressed. With fewer people catching on to the genius of Hum, the demand wasn't there for it.

In the US, *You'd Prefer An Astronaut* was released via Twelve Inch Records/Cargo Music on black vinyl and was accompanied by an even harder to find limited edition green vinyl variant. Truly Mint copies of this coloured version have sold for upwards of £250 to the right collector. The UK release, which followed in 1996 on the beloved indie label Dedicated, also changes hands for around £100.

Hum have maintained their cult status over the years, often namechecked by bands that have been influenced by primary songwriter Matt Talbott's incendiary guitar tone. After a successful reunion in 2015, there has been talk of a new album in the future, and their die-hard fans are eagerly awaiting the next transmission from the best band you've probably never heard of.

Wax Facts

HUM
YOU'D PREFER AN ASTRONAUT
GREEN VINYL
1995

£250

LIVE AND UNPLUGGED

MTV Unplugged was the most talked-about series in the channel's history, selling 100 million albums. With it came landmark performances from Nirvana, Pearl Jam, Eric Clapton and R.E.M. As the show's albums get a relaunch, **John Earls** speaks to *Unplugged*'s creator and the artists who made it a sensation

"*MTV Unplugged* was a show that had to happen." Then again, Robert Small is biased, as alongside fellow freelance MTV producer Jim Burns, Small created *MTV Unplugged*. But, give him his due, Small is right: in retrospect, the show's formula of huge artists playing acoustically in as relaxed a manner as TV cameras allow was ludicrously simple. It now seems inevitable that *MTV Unplugged* would revive careers, launch artists and sell millions and millions of albums along the way. But the show nearly didn't happen at all.

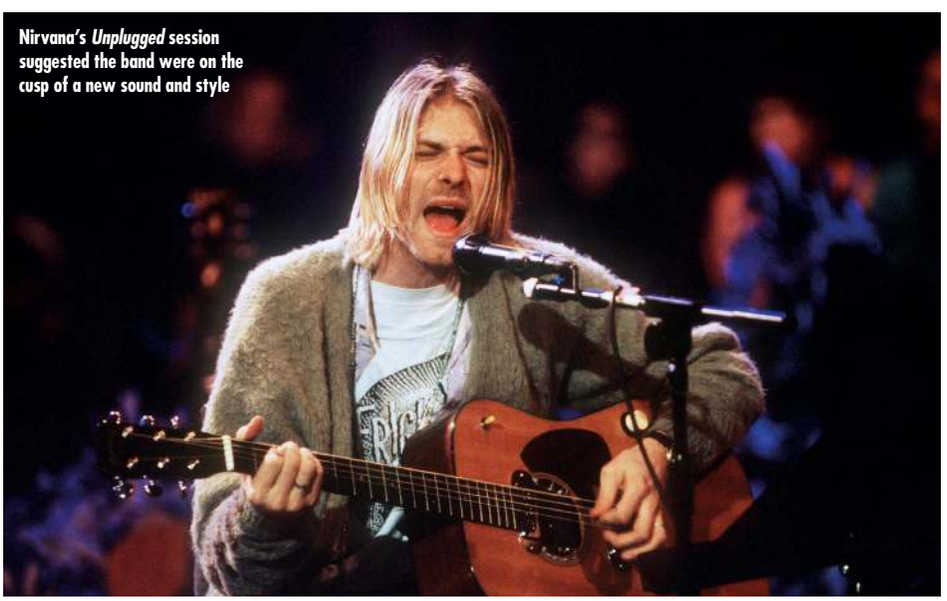
"A lot of people, high up the ladder, didn't get it," says Small, who freelanced in MTV's promotions department when he and Burns pitched the idea in 1987. "The reaction tended to be, 'Why would MTV do a folk music show?' *Unplugged* wasn't folk music, except my thought process was, 'Well, folk music does bring people together'. *Unplugged* took a little persuading to get on air, that's for sure."

A former roadie, Small loved seeing bands jam impromptu acoustic songs on the tourbus and in hotel rooms. "It wasn't something they ever did on stage, but that was when you saw bands at their most relaxed," Small explains. He'd also been blown away seeing Peter Frampton's acoustic section during Humble Pie's show at the Fillmore East in New York, captured on cult 1971 live album *Performance Rockin' The Fillmore*. "The energy of how pure that was has stayed with me ever since," says Small. "I've read hundreds of theories about how the show started from people who weren't there. The real first inspiration was the atmosphere at that Humble Pie show."

There was a sound practical basis for wanting bands to play acoustically on MTV, too. "The speakers on TVs in the 80s were tiny, tinny 21-inch rubbish," Small recalls. "Big concerts sounded like shit on TV, but the acoustic stuff still came through." By coincidence, proof of acoustic power came when Jethro Tull were the first band to play acoustically on MTV, in a performance of *Serenade To A Cuckoo* and *Skating Away (On The Thin Ice Of The Day)* in November 1987.

It was a casual decision, copying the idea of acoustic radio performances. "During radio interviews, there'd always be a guitar propped in the corner," Ian Anderson remembers. "You'd be expected to play something. It was a regular idea on radio, but television didn't have the opportunity for us to wing it in the same way."

This was until Anderson had an interview slot, inviting bandmates Dave Pegg and Martin Barre to join him. "I said, 'Bring your



Nirvana's *Unplugged* session suggested the band were on the cusp of a new sound and style

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Pearl Jam's stripped-back set featured six songs from their debut album, *Ten*

instruments'. Not a full drumkit, obviously, but drumsticks and a cushion to hit." The performance went down great, with Tull's album *Crest Of A Knave* enjoying decent rotation on MTV. "We were told, 'That was great! No-one has ever done that here before!'," laughs Anderson. "I can't say for certain we were the first to play like that, but that's what we were told. We were also told, 'You must come back and do that again!', but we never were invited to do a full *MTV Unplugged* show, because they got Eric Clapton on instead."

TIGHT SQUEEZE

Anderson is relaxed about Tull's non-appearance, recognising his band weren't the newcomers MTV favoured. But *Unplugged*'s first performers in November 1989 were also veterans: Chris Difford and Glenn Tilbrook of Squeeze, chosen because of an engaging promotional appearance for new album *Frank* to MTV execs at the channel's head office in New York. "Bands would come in to the network, as a way of reaching out to try and get them to play their videos," Small explains.

"One of the executives asked Difford and Tilbrook if they'd come back and be on this new show they were starting. It was that simple." The Squeeze pair didn't quite understand what *Unplugged* was meant to be: they turned up at the studio with electric guitars. "Once it was explained to them, they were terrific," enthuses Small. "Straight away, that first show was what *Unplugged* was meant to be."

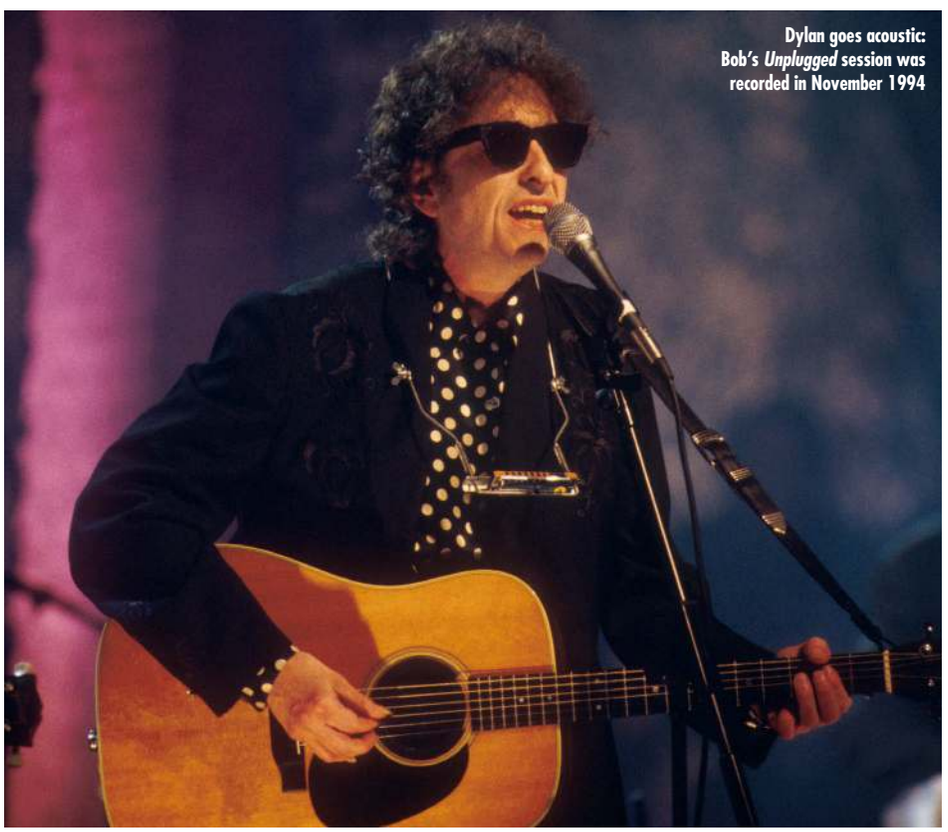
The look of *Unplugged* was another happy accident. The first episode's $18,000 budget was so small that *Unplugged* was recorded on the set of a VH1 talk show, with theatre curtains drawn over the back to hide the regular set's props and equipment. "The curtains became an *Unplugged* trademark," Small recalls. "They looked so old-school theatrical that viewers were impressed. Total chance!"

The first 13 episodes were presented by songwriter Jules Shear, who Small and Burns had worked with on videos talking to other writers: Shear wrote The Bangles' *If She Knew What She Wants* and Cyndi Lauper's *All Through The Night*. "It was pretty obvious that people didn't want to hear anyone talking," Small admits. "It wasn't Jules' fault, but a host interfered with the show. You'd see Don Henley talking uncomfortably, not really saying anything special, so it was better just to hear the music." During Shear's time, Elton John was a particular favourite: "Elton was a natural for *Unplugged*," as Small notes.

Paul McCartney's 1991 performance really skyrocketed *Unplugged*. Fresh from his first tour in a decade, McCartney's mix of covers including Gene Vincent's *Be-Bop-A-Lula* and Bill Withers' *Ain't No Sunshine* among his solo and Beatles songs, resulted in the first *Unplugged* album.

Unplugged (The Official Bootleg) reached No. 14 in the US, Macca's highest position in the States since *Tug Of War* hit No. 1 in 1982. "That really got everyone's attention," says Small. "When I was pitching *Unplugged*, I said spin-off albums could happen, but everyone went, 'It's your show, of course you think that!'

"UNPLUGGED TOOK A LITTLE PERSUADING TO GET ON AIR, THAT'S FOR SURE"



Dylan goes acoustic: Bob's *Unplugged* session was recorded in November 1994

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R.E.M. performed on the show twice, with both sets combined for a Record Store Day release in 2014

Here was the proof." The second *Unplugged* album, by Mariah Carey, became the show's first US No. 1.

And then came Eric Clapton. In January 1992, 10 months after his four-year-old son Conor fell to his death from Clapton's high-rise home in New York, the guitarist went on *Unplugged*, having instructed guitarist Andy Fairweather-Low to break down his songs into an acoustic format. "Andy is a musical scholar, so he was perfect for the role," Clapton told Radio 2 in 2012. "He'd often work out what I could do, too: Andy was the groundbreaker for a lot of my *Unplugged*."

It was recorded at Clapton's regular tour rehearsal space, Bray Studios in Berkshire, to an audience of 100 invited guests and 200 competition winners – oddly, from Radio 1 rather than MTV. The intimacy actually intimidated some of Clapton's band, with backing singer Tessa Niles famously cadging a cigarette from drummer Steve Ferrone for her first ever pre-show smoke, telling him: "I feel so exposed like this!".

The setlist comprised a mix of blues covers and poignant new songs written after Conor's death, including the opening instrumental *Signe*, named after the boat Clapton travelled on to recuperate from his loss. Having been a huge hit, *Tears In Heaven* was performed live for the first time on *Unplugged*. "Clapton was the perfect demonstration of how songs took on new life on *Unplugged*," says Small. "If you listen to Derek And The Dominos' *Layla*, then his *MTV Unplugged* version – that's what *Unplugged* is." Clapton admitted that version partially came about because the original was now at the very top end of his vocal range. He said: "Changing it into a jazz shuffle, I thought, 'OK, this sounds nice'."

Despite the acclaim for the show, Clapton didn't think it would work as an album. "I thought it was only a TV thing," he told Radio 2. "As we were playing, I thought it sounded under-rehearsed, the tuning wasn't right, the pitching was dodgy." Clapton's manager Roger Forrester bet him $100 the album would work. It became the best-selling live album of all-time, selling 26m and winning six Grammys. Clapton's $100 bill hung on a wall in Warner's office for years after.

FEEL THE POWER

By then, everyone wanted to be on *Unplugged*. Bruce Springsteen, Paul Simon and Neil Young appeared, with Pearl Jam's six-song set widely considered a classic. Remarkably, Pearl Jam were one of three shows recorded on the same day, with Boyz II Men at 2pm, Mariah Carey five hours later and Pearl Jam finally taping around midnight.

Director Joel Gallen told the Grammys website: "Pearl Jam were relatively unknown and there was some concern about having them on. Scheduling to record them on the same day as two huge artists meant that, even if it didn't work, it wasn't wasting production funds, as we'd have two big shows, no matter what." Chris Carrabba of Dashboard Confessional, himself later to benefit from *Unplugged* taking a chance on him, says: "Nirvana is the classic everyone remembers but, for me, Pearl Jam were even greater. Theirs was the first *Unplugged* that showed rock fans what our generation of bands could do with the power of our songs."

As Carrabba says, Nirvana is the all-time classic *Unplugged* by a contemporary artist. Kurt Cobain helped design the set at Sony's New York studios, decorating it with lillies and candles. The band liked the idea of *Unplugged*, but felt frustrated. Dave Grohl said: "Most bands treated it like a rock show and played their hits as if it was Madison Square Garden, except with acoustic guitars."

Nirvana's tour in autumn 1993 featured an acoustic section with cellist Lori Goldston, who felt she was invited as the band had one eye on *Unplugged*. Nirvana rehearsed for two days. "It didn't go well at first," Krist Novoselic told *The Ringer*. "Me and Cris and Curt Kirkwood from Meat Puppets went to my hotel room to get the details down." The setlist featured six covers, with producer Joel Stillerman admitting he'd wanted more *Nevermind* songs. Director Beth McCarthy-Miller told *The Ringer*: "I said, 'If you want them to play *Teen Spirit*, then *you* ask them!'" Stillerman said: "I was silly, because they'd clearly prepared so meticulously for the performance."

In its first incarnation, *Unplugged* ran until 1999, with Bob Dylan, Page & Plant, Oasis and

"UNPLUGGED'S REVIVAL GOES HAND-IN-HAND WITH THAT OF VINYL. PEOPLE YEARN FOR THE REALNESS…"

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Aussie Courtney Barnett has made a recent Unplugged performance available on vinyl

George Michael also offering landmark shows. Two years later, *Unplugged 2.0* began and immediately had success with Lauryn Hill. In April 2002, Dashboard Confessional became the first non-platinum selling artist to go on *Unplugged*. "I was flummoxed to be invited," laughs Chris Carrabba. *Unplugged* producer Alex Pelotti was a fan. "Alex told me the one thing he felt was missing from *Unplugged* was a singalong aspect. He'd envisaged the audience joining in, to enhance the communality," Carrabba explains. "In that respect, Dashboard was perfect, as I've always treated our shows as, 'I'm going to try to sing louder than all of you, but I doubt I'll manage it'."

Carrabba was riddled with nerves before the performance. "I'm always nervous before a show," he admits. "Usually, that goes in the first couple of songs. That night, I don't think I stopped being scared until it was all over." Its impact was massive. "There was a lot of talk about Dashboard being the first non-platinum artist, but the next record, *A Mark, A Mission, A Brand, A Scar* went platinum, and that's thanks to *Unplugged*. The first two Dashboard albums were acoustic and, before *Unplugged*, I'd thought the next one probably would be, too. But I saw *Unplugged* as the third acoustic album, and that helped lead me to a fuller sound on *A Mark*…."

Staind, Silversun Pickups and Queens Of The Stone Age became other then-cult artists to go *Unplugged*, with Small praising Pelotti's ability to "expose artists who had a lot more going on than most people realised". Between 2011-2018, *Unplugged* was largely mothballed, bar the occasional special from Florence + The Machine, Placebo and Miley Cyrus.

But *Unplugged* is on the way back – Britain has had Biffy Clyro and Liam Gallagher, who made up for missing Oasis' 1995 show by performing at Hull Bonus Arena – a venue chosen after Noel Gallagher had called the city "a shithole". Australia has been particularly active, with DMA's and Courtney Barnett releasing albums of their *Unplugged* concerts. "*Unplugged* is so nostalgic for me," says Barnett. "We had two *Unplugged* CDs in our collection when I was growing up and I know those records inside-out, because we listened to them every day. Doing my own *Unplugged*, it was interesting to see the songs through a different filter. It brought out this other emotional side to the music and lyrics."

Robert Small sees no reason why *Unplugged* can't continue for another 30 years. "*Unplugged*'s revival goes hand-in-hand with that of vinyl," he reasons. "As music gets more digital, people will yearn for the realness of *Unplugged*. New artists will always come along who want to give *Unplugged* a shot." ●

Courtney Barnett's* MTV Unplugged Live In Melbourne *is out now. Jethro Tull tour from 20 April to 19 May.

PLUGGING IN TO VINYL

Not all the great *MTV Unplugged* performances have been released on vinyl. Show creator Robert Small says: "There's a bunch of artists whose Unpluggeds I wish we could release, but the record company and the artist has to want to do it." He cites The Cure's 1991 performance as one that's overlooked because it's never had a full official release.

Some Unplugged concerts have been released on CD or DVD, but haven't made it to vinyl. "I'd love to see ours on vinyl," says Dashboard Confessional's Chris Carrabba, though he adds: "I'd love to actually see it first – I haven't watched it, as the time has never felt right."

There are some artists on *MTV Unplugged*'s hitlist who never made it on to the show. "I'd have loved Tom Petty," says Small. "Prince said he wanted to do it, but it never worked out. Now that would have been special."

Unplugged vinyl rarities include R.E.M.'s two performances, from 1991 and 2001, compiled as 4LP set *MTV Unplugged: The Complete Sessions* on Record Store Day in 2014, before being released separately in September that year. The RSD edition fetches £90. Pearl Jam's *Unplugged* was another Record Store Day release – 27 years on from their 1992 show, it arrived for RSD's Black Friday in November last year and already goes for £42.

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TALKING SHOP

Sister Ray

SOHO

Immortalised on the cover of an Oasis LP, the Golden Mile survivor defiantly stays ahead of the curve. **Huw Baines** finds out how

In 1989, Soho was a very different place. Holding up a busted mirror to today's slew of Prets, faceless flats and hipster-chic bars, it was sharp at the edges and unsanitised. Nestled at 94 Berwick Street, amid a sprawl that had mainlined sex, drugs and rock 'n' roll for decades, was a new record shop that wanted to add its two cents to London's ever-shifting cultural conversation.

When current owner Phil Barton crossed the threshold at Sister Ray for the first time, he was working as a sales rep for one of the major record labels. He can't remember which one. It might have been EMI, it might have been MCA. When you've been in the music business for over three decades, it's hard to keep track.

"I was one of the first reps to call in," he remembers. "Sales-repping, at the time, all you did was look for record shops that had chart machines. They had a chart machine, and it had become a hub for certain types of music: indie, metal, techno, ambient stuff. It was another shop that gave Berwick Street the kind of kudos that Soho's always had."

During its early thrashings, the man behind Sister Ray, which was named after the harrowing closer on The Velvet Underground's *White Light/White Heat*, was Neil Brown, a glam-rock head who'd started out slinging records at Camden Market a couple of years earlier. "Bowie, Roxy Music, T-Rex, Mott, Gary Numan, that's about it as far as he's concerned," Barton laughs. "Everyone else can go fuck themselves."

Brown's decision to open a bricks and mortar store soon gave him the chance to put down roots, but he would have to do so in an ultra-competitive area. At one time Berwick Street was known as 'The Golden Mile' thanks to its bevy of record haunts. But, even while surrounded by venerable, sadly defunct stores such as Selectadisc, Vinyl Junkies and Kubla, plus fellow survivors such as Reckless Records, Sister Ray attracted knowledgeable fans who were hooked on its killer combination of a deep stock list and ultra-competitive pricing.

Barton, who'd already served time with another legendary shop by manning the till at the Nottingham branch of Selectadisc, was one person who rapidly fell under its spell. So much so that when he wasn't doing his actual job, he started rocking up at the store and pitching in. "If I had a gap in my life, I'd go and work in Sister Ray," he says. "I'd just turn up, everyone knew me."

WHAT'S THE STORY?

Barton speaks with warmth about this period, with particular respect paid to Brown's ability to forge a viable path in the crowded Soho scene. "We had our niches," he says. "We did stuff that other shops in the area didn't do, and if they did they didn't do them as well. They certainly didn't price match as well. We were unbelievably hot on price.

"With the way that Neil was buying, massive bulk on everything, we could pass on great prices. As a sales rep, they were buying so much gear from us, and selling it. They did the adverts in the back of the *NME*, which was a new thing, competing with people like Adrian's at Wickford. And this is this cool shop in Soho. The whole business took off."

Throughout the 90s, Sister Ray did its thing. As Berwick Street was immortalised on the sleeve of Oasis' Cool Britannia rallying cry *(What's The Story) Morning Glory?* with Selectadisc on one side and the current Sister Ray on the other, life at number 94 fizzed along. Barton, meanwhile, took over the reins at Brighton's Rounder Records as the new millennium arrived, and three years later two of his passions would collide to pave the way for a major change in circumstances.

In 2003, the late Selectadisc supremo Brian Selby was heading towards retirement, and his old employee was only a phone call away. "He wanted a bit less on his plate, and he asked me if I'd be interested," Barton remembers. "Neil at Sister Ray and I talked about it and thought there was no point in me buying it (Selectadisc) and him still being there. Things were getting tougher.

"So we decided we'd close down Sister Ray at 94 Berwick Street, and chuck our lot in together, me and him, at 34-35 Berwick Street,

CHRISTIE GOODWIN/GETTY

Best Friends

Which three records would Phil Barton take with him to the grave? Well, it's not an easy choice to make. In fact, when we pose the question to him, his first response is to say: "Christ, oh God…"

"It changes every day," he collects himself to say. "I can honestly tell you three today and it'll be three different ones tomorrow. *Driver's Seat* by Sniff 'n' The Tears. It's a 12" version of it and it's got this motorik drum beat and all the instruments come in really slowly. It's just a great song. It's not my usual thing, which is punk, new wave and post-punk. That's me. But that just sounds great.

"*Best Friend* by The Beat, it's just such a happy song. And *Armagideon Time* by The Clash, it's just wonderful. I'd take anything by The Clash and The Chameleons. I'd take those two bands to my desert island, just them two. One can set up on one side of the island, the other one can set up on the other side and I'll just sort of mince about in the middle."

which was the old Selectadisc shop. We changed the name, put up a new sign, moved all the staff, and for a while it worked. It was still a fantastic shop, we'd do in-stores, it was great."

But, as Barton alludes to, storm clouds were gathering overhead. The 2000s were not the 1990s, and any record shop proprietor could quickly break down the reasons why. It wasn't only that vinyl was essentially lying on a mortuary slab, but that music consumption had been entirely redefined by the internet. The old way had become just that: the old way.

"The massive problem with downloads came, and the devaluation of music," Barton laments. "Within 18 months, it was an incredible drop off a cliff. A lot of people in the industry felt the same way and a lot of record shops went at the same time. The 'Napster period', I call it, when everyone thought everything was going to be free, all the time. What's the point of buying something that you can download for free?"

But it wasn't just the pirates who had driven a dagger into the hearts of indie record stores. "The whole world was expecting music to be free, and the record companies didn't help themselves, either," Barton adds. "They gave away brand new albums with Sunday newspapers. This is how insane it was: artists were making more money by the *Mail On Sunday*, the world's worst newspaper, saying, 'We'll give you a hundred grand for your album and have it as an exclusive to sell a load of papers'.

"People were signing up to this left, right and centre. The prices started coming down, down, down, until you got to a five-track Status Quo CD one week and another five-track Status Quo CD the next week. And like any commercial enterprise they rinsed it until they realised it wasn't going to work anymore. But it instilled in the public's mind that music was this throwaway item that you didn't really have to pay for anymore."

Always Meet Your Heroes

What happens when one of your idols walks into your record shop and starts having a look around? Sister Ray has hosted plenty of stars over the years, including Prince, who strutted out with records by Sly And The Family Stone and Jimi Hendrix, but one sticks out for Barton.

"One of the greatest thrills, and I don't want to start talking names and sounding all bloody la-di-da, happened just last year," he says. "I bought an amp from a house clearance that had 'The Clash' sprayed on the front. The guy whose house it was used to own a rehearsal studio. I gave someone who was clearing his house £50 for this amp. The records were all water damaged, the whole place was a disaster, but the amp looked quite nice.

"I'm in the shop and Mick Jones comes in. I said, 'Look, Mick, I really don't want to impinge on you, but will you have a look at this photo and just see if you recognise this amp?' He looked at it and went, 'I'm really sorry, I don't recognise it. I see what you're saying but I don't recognise it'. My heart sank. But Mick Jones was in my shop, so that's brilliant. I thought no more of it.

"Three or four days later, there's a knock on the office door and it's Mick Jones. He says, 'Phil, I've found something'. He's been through his archive, found a photo with Joe Strummer on stage with this amp behind him. It was so kind. So now I've got the amp and I've got this photo of Joe with it. It's just one of the nicest things. It makes it worth having a record shop even more."

Things hit a wall for Sister Ray in 2008. Their star hadn't faded for tastemakers and die-hards, they were way ahead of the curve in stocking Arctic Monkeys' first EP in 2005, and bands were still pitching up for in-stores, but they tumbled into administration. "Along with a lot of other places, we had a really tough three, four years where takings went through the floor," Barton remembers. "People weren't buying records, people weren't buying CDs, people weren't visiting record shops.

"Being where we are, we've got massive rent to pay, staff to pay, and it's not easy. We restructured everything and decided we'd concentrate on what we were good at, not to price match with anybody, and just carry on by making it slimmer and trying to make it work. We got through it. It was really difficult, and that was the point where Neil didn't want to own the shop anymore. He wanted to work here, but he didn't want to own it anymore. At the time, it was a bold move to want to carry on, but I personally wanted to."

TAKING STOCK

For one thing, what else was he going to do? Barton laughs at that idea today, deriding it as stupid, but the lure of record shop life, the changing faces in front of the counter and the buzz of a great find, through to the basics like buying overstocks, was too strong to walk away from. Sister Ray concentrated on getting decent kit on the shelves and keeping the regular crowd happy. Slowly but surely, its fortunes began to change.

"We became the last man standing, if you will, on Berwick Street," he continues. "The last full service record shop that did a bit of everything: cheap overstocks, lots of interesting gear from America. The record companies slowly got into gear, tamed all this Pirate Bay, Napster stuff, and people realised that they couldn't get everything for free. We weren't competing on price. We were competing on the quality of our releases. That saved us. We managed to get our margins to a reasonable level because we were selling things that no one else had, or you'd struggle to find."

Soon, though, another change would lead Sister Ray to its current spot. Packing up the old Selectadisc location (the brand lives on in shirts and slipmats available in Barton's store) they shifted across Berwick Street to number 75 and established a sleek, organised spot for the discerning wax nerd.

Its ground floor space is devoted to CDs, but the basement is a vinyl haven compiling a mass of box fresh records, with second-hand gems secreted throughout. Stencilled on the wall are nods to Bowie, the Sex Pistols, Kiss and Kraftwerk, which is perhaps too narrow a range to cover what's actually going on down there. Stacked alongside myriad new releases are soundtracks, a bulletproof punk section, a cultured hip hop corner and an ever-growing dub and reggae selection.

"My ethos is: if they come in looking for something and we don't have it, they'll be happy walking away with something they didn't know they needed," Barton says. "What is really important to me is when people walk into the shop and look through a section, when they walk back in three months later it's different. I see so many record shops that don't turn their stock over, either because they don't know how or they're too lazy to check.

"The turnover's not there, and there's a guy sat at the back waiting for people to come in, he's not looking at the stock and going, 'I haven't sold that but it says it's worth £10'. If you've had it for a year and it hasn't sold, it isn't worth £10, clearly. If you'd put that out for a fiver, you could have reinvested that fiver 20 times, but you're an idiot and you haven't."

> **We weren't competing on price. We were competing on the quality of our releases**

These days, Barton spends some of his time passing on that wisdom. Having become involved in Record Store Day on the ground floor in 2012, with Sister Ray representing exactly the sort of place that the event was designed to showcase, he also sits on the board of the Entertainment Retailers Association (ERA) and mentors other owners. He has a passion for the job, and is navigating the vagaries of the vinyl revival with serrated, hard-won knowhow.

"The funny thing is, when it comes to collecting myself, I don't really do it much anymore," he laughs. "I like buying because I know someone will walk in the shop and go, 'Oh God, I really wanted that'. It's becoming harder to find stuff, and because of the internet everyone's an expert. Everyone knows the price of everything but the value of nothing. You go to value people's collections and they go, 'Well, I can get £1,000 on Discogs for that'. And you go, 'Well, sell it on Discogs then, mate'.

"No one's going to buy off you because you've never sold anything before. You're going to price it wrong, you're going to describe it wrong and you're going to get it back in the post because the person who's bought it wanted to be told about the bend in the sleeve and the spot on side two, track four. We spend a lot of time curating, turning the lights on and paying electric bills. No, you ain't going to get that price for that record here, because we have to make a profit. We can get that price because we work bloody hard at it. We're professionals. This is what we do." ●

BOOK EXTRACT

Broken Greek

PETE PAPHIDES

Taken from the music journalist and broadcaster's pitch-perfect childhood memoir, this chapter sees our nine-year-old protagonist enter a record shop for the first time with enough pocket money to buy two 7-inch singles

It was Friday, the day before pocket money day. My mum collected me from school and we boarded the number 11 bus to the big scary roundabout, only this time we stayed on and overshot the roundabout, alighting at a row of shops, each of which existed to service a different essential everyday requirement. A greengrocer. A butcher. A baker. A hardware store. And also – because this was 1978, the year in which physical record sales reached an unsurpassable 2,750 million worldwide – a record shop. This being early December, it was already dark. From across the road, I saw the low-lit browsers behind the window display of new releases and a wall on which were stuck posters and artfully stapled, overlapping record sleeves, some of which curved outwards. The shop was called Discus. I must have stared at it a bit longer than usual because my mum clocked me and asked me if I'd like to go in and have a look.

The door to the shop was on the left, the same side as three wall mounted listening stations, at least one of which no longer appeared to be in use. I'm guessing they would have been there since the 1960s, when it was customary to ask for a few records at a time and listen to them on the record players in each booth before deciding which one you were going to take home. The price of a new album in 1966 was 12s 6d – which, in 2019, in real terms, would be the equivalent of just over £17. If you wanted to hear The Beatles' *Revolver* all the way through, your only choices would be to: (a) add your name to the list of people waiting to borrow it from the local library; (b) go to the house of a friend who owned it; or (c) buy it yourself. But with so much money at stake, (c) wasn't a decision undertaken lightly. Hence the need for listening booths – sonic changing rooms that enabled you to 'try on' your putative purchase and see if it suited you.

Although I could have probably asked for my pocket money a day in advance, I wasn't in the habit of asking for things. I knew how tight my mum's weekly budget was, and I also knew that if I asked her for a record, she wouldn't have the heart to refuse. In the event, my mere longing was all it took for her to capitulate. She pointed to a smoked Perspex shelf of 7-inch singles which were divided by tabs indicating chart positions going up to 40. 'You can have two of those,' she said. Two! From zero to two was more than it would have occurred to me to hope for. One is just one. You take your first record home by itself, and it's just a record. But two! Two is hitting the ground running! Two, if you include the B-sides, is four songs. Two is the beginning of a collection!

I didn't need to think too hard about my first choice. The previous evening, I had seen self-styled pop jesters the Barron Knights on *Top Of The Pops* for the first time and my mind had been blown. They had just leapt up the charts with their single *A Taste of Aggro*, which repeated a formula that had briefly given them success in the mid 1960s: a medley of three recent hits, all of which had their original lyrics replaced with funny ones.

I felt the sense of ownership more keenly than with anything else in my possession

At the age of nine, it didn't even occur to me that a recording artist might be allowed to do this. Such naughtiness on an organised scale, sanctioned in part by a record label and the TV station airing it, was hitherto unimaginable to me. Hence, as I sat in my front room to watch *Top Of The Pop*s and heard the familiar hummed intro of Boney M's *Rivers of Babylon* give way to the lines, 'There's a dentist in Birmingham/ He fixed my crown/ And while I slept/ He filled my mouth with iron', it seemed to me an act of such arrant, insolent silliness that, in that moment, I adored its perpetrators.

If you had told me at this point that whimsical rewrites of recent pop hits might be a less than noble way to make your mark on the hit parade, I would have glared at you in total incomprehension. Other people may have seen in the Barron Knights the desperate opportunism of a fading cabaret turn.

For me though, they were the class clowns in the school assembly of pop, inverting its affectations and mystique for the sake of a cheap laugh. Watching them sing about the Smurfs breaking out of prison to the tune of *The Smurf Song* was, to this nine year-old viewer, as thrilling as the Sex Pistols being goaded into swearing by Bill Grundy on the *Today* show two years previously.

From this moment on, the Barron Knights could do no wrong. I walked up to the counter in Discus and confidently asked the assistant for *A Taste of Aggro* by the Barron Knights. She reached up, pulled out the record in question and handed it over to me. The Barron Knights were on Epic Records. I'd never seen the word 'epic' before. I didn't know that epic could be used to describe something that was dramatic or vast in scale. Had I known, I might have

Pete bought his first record, aged nine, and he's added a few more to his collection since

RACHAEL BIRD

used that very word to describe what happened to me in that record shop.

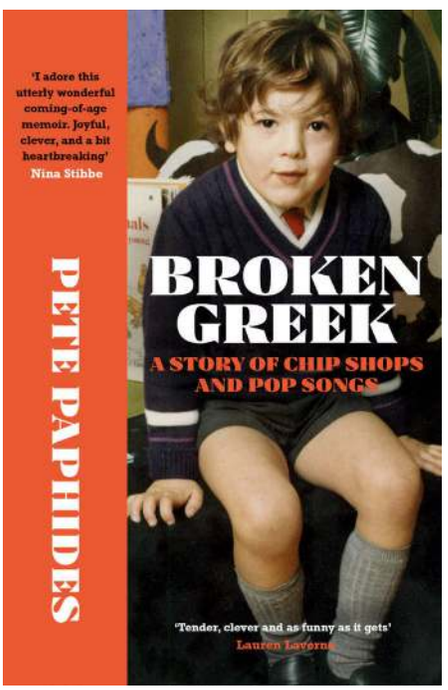
The second record I chose had already been out for a few months, but I hadn't tired of hearing it. *Summer Nights* by John Travolta and Olivia Newton John was released on RSO, the label founded by Bee Gees manager Robert Stigwood which – by virtue of having also released the Saturday Night Fever soundtrack – was untouchably successful by the end of 1978. Unlike the Barron Knights single, the information in the centre of *Summer Nights* wasn't on a paper label. It was embossed into the record: black letters stamped onto a coffee-coloured background. If you placed a sheet of chip paper on it and shaded over it with a pencil, just like you might do with a coin, you could recreate it.

My two records were placed into a small plastic bag and although, of course, there were other records in the house, these were mine. I felt the sense of their ownership more keenly than with anything else in my possession.

My first play of *A Taste Of Aggro* was only the second time I heard it. But between the memory of last night's *Top Of The Pops* appearance and the moment the needle landed on the record, my excitement about hearing it again rose to the brink of mania. Comedy records rarely get any funnier with repeated plays, but by dint of my unshakeable fidelity to the moment the Barron Knights' star crossed with mine, I laughed harder and more dementedly at the exploits of that dentist in Birmingham than I did the first time.

And even when my new comedy heroes stopped having hits, my loyalty to them remained steadfast. It would take nothing less than a heartbreaking denouement to an evening with the band years later, in full view of my appalled parents. Yes, that would finally do it. ●

Broken Greek, A Story Of Chip Shops And Pop Songs by Pete Paphides is available to buy now, published by Quercus



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COUNTER CULTURE

Del Day wonders whether guitar music as we know it is dead. Now, his shelves are flooded with albums by a new, more refined crop of players

String bending is dead, it's over! In itself a controversial statement, but more so as it comes from Dan, co-owner at Union and someone who has spent the last month up to his cape buried in the shop's dinosaur-sized pre-loved prog section. Yet I'm beginning to realise he may have a point…

Over the last year and a half, we have been selling loads of 'guitar' records to the kids, that are coming from a very different place. Steve Gunn, William Tyler, James Blackshaw, even old Vini Reilly records. These are guitar players focused on tone, modulation and more importantly, precision. That seemingly clichéd bottle of Jack has been displaced by a MacBook Pro and the latest Robert Macfarlane book.

Where there is a bend, it's down not up and merely a nod rather than a full-on greeting. We are arguably going through a renaissance if you will, a new enlightenment where these young players are reconnecting with their instruments in articulate and studious ways, a collegiate approach that reflects in the popularity we are seeing in the shop, in terms of sales and interest.

So, I guess we have to ask ourselves, why? It might be a tad obvious but it's true to say the world is this big confusing, volatile place at the moment and these musicians are looking for sanctuary, a place on those fretboards to focus their heads. Perhaps that's where they find the order to the chaos, the calm to the storm.

Let's use Wilco as an example, especially their latest *Ode To Joy* album. This is a record I've played a million times in the shop and yet every time it ends I find myself thinking, 'I love how this record makes me feel, but nothing actually happens. Nothing'. Tweedy and co. have produced a record that is as much a resting place for a fervent mind as a calming escape for the ear.

What's extraordinary is the usually expressive Nels Cline's performance. He barely plays a note and each one feels as though it has been deliberated on for years. It's guitar playing that's both academic and virtuosic, yet truly soulful as it draws from those places in the heart and head that have long been the driving forces of flamboyance and freedom. They have a new purpose now, it's all about exactitude and care. Definiteness is the new loose, freedom is in the mind not the hands. Without putting Hendrix, Kossoff and Page out to pasture just yet, given their records provide the backbone to most shops our size, the vinyl flying out of the new section underlines that this 'awakening' is definitely gaining pace. Alongside the choice of records being bought, we have seen a change in our clientele, too. When we started, we were inundated with a classic-rock crowd eagerly replenishing those Free albums they'd sold years back. Baseball caps and Dead shirts bobbing in the aisle like frenzied gulls on a chip bag.

Definiteness is the new loose, freedom is in the mind not the hands

They still flock here, but are now joined by the children of the post-rock generation, all beanies and Pendletons, man bags and Red Wings. These kids are reflections of their pedalboards. Gone are the Whammys and Tube Screamers, replaced with Big Skys and Flints. They approach the records in a very different way, picking them up like something out of a chemistry lab, far too delicate to hold for any length of time. After they have made a choice they put it in their bag as if they have found a priceless gem.

A shop full of these kids feels like time itself has stopped and is running at the speed of some Icelandic crime plot. And weirdly, after they leave, the shop hangs in some kind of alternative realm where calm displaces everything. That is until Dan cranks up the Van Der Graaf Generator, starts 'throwing shapes' and normal service resumes. ●

Del Day is the co-owner of Union Music Store in Lewes, Sussex. He has been buying and collecting vinyl since the early 80s

Brazil

Brazil is a goldmine destination for the adventurous collector, as **Russ Slater** observes

The value of Brazilian records has long been dictated by the tastes of collectors worldwide. At first it was bossa nova and jazz that were most desired, then came funk and psychedelia, and most recently there's been a demand for rare, esoteric releases from little-known artists, especially those connected with Afro-Brazilian rhythms or surprising instrumentation.

This is most clearly seen in the prices being paid for Pedro Santos' *Krishnanda*, a difficult to classify record from 1968 mixing Eastern mysticism with Brazilian percussion and home-made instruments. The record regularly goes for £1,000-2,000, with a signed copy currently listed on Discogs for £8,500.

Other little-known composers who have become infamous due to rare releases include Victor Assis Brasil, Cildo Meireles and Arthur Verocai, the latter having a late career surge after his debut LP from 1972 was discovered by a bunch of US collectors in the early 2000s. Originals of that album now fetch around £2,000. Hareton Salvanini is another name to add to the mix. His debut, *SP 73* (1973), was equally full of ornate arrangements, and regularly sells for £500+, but his back catalogue has many unexpected gems, the more psych-flavoured EP, *Km 110* (1971) and his funky soundtrack for *A Virgem De Saint Tropez* (1974), both in demand. A recent trend for seeking out rare 80s LPs has also seen releases by Fernando Falcão, Leonardo V. Boccia and Zé Eduardo Nazário rise in price.

Early albums that included Afro-Brazilian rhythms and instruments have long been craved. The sole albums by Orquestra Afro-Brasileira, and Moacir Santos' groundbreaking Afro-jazz opus *Coisas* (1965) being examples, as well as *Tam... Tam... Tam...!*, a 1958 release from José Prates containing a melody that clearly inspired Jorge Ben's seminal track *Mas Que Nada* (forever immortalised by Nike's 1998 Brazilian football commercial). When Gilles Peterson put out a call that he wanted the record a few years ago, the price suddenly boomed to £1,000.

Getting into funkier territory, *Tribo Massáhi's Estrelando Embaixador* (1972), an ahead-of-its-time African-groove-orientated monster of an album, came out on a private press and became mythical due to the little known about the record's making. Of the few copies out there, one was sold on Discogs in 2018 for £2,500. Conversely, Tim Maia was one of Brazil's biggest stars in the 70s, but infamously joined a cult at the height of his fame, self-releasing two albums that were mainly sold at gigs for the cult's followers.

Brazil's rock and tropicália scenes have been scoured by collectors

Of these, *Racional Vol. 2* (1975) is the rarer, with prices close to £500 for an original. Other artists from Maia's soul and funk scene are also worth checking out: Cassiano, Lincoln Olivetti and Miguel de Deus to name a few.

Much of Brazil's rock and tropicália scenes of the late 60s and early 70s have been scoured by collectors, with the proto-metal of Módulo 1000's *Não Fale Com Paredes* (1970) and the psych-rock-jazz fusions of O Têrço, whose debut LP and *Velhas Histórias* single, are some of the most pined for, and likely to leave little change from a grand. But even pricier is the *Suicida* 7" by O'Seis, which was sold for £3,000 back in 2012, largely due to the fact its members would later form Os Mutantes.

Of other high-profile artists from the tropicália scene, such as Caetano Veloso, Gal Costa and Tom Zé, it's hard to get many bargains, though only Gilberto Gil's first single, a 10" of *Vem Colombina* (1962), and an album made by the group's frequent producer, Rogério Duprat, called *A Banda Tropicalista Do Duprat* (1968), are likely to command figures higher than four digits. A scene that came later in the 70s, led by Lula Côrtes and represented by the Rozenblit label, is also of note. Originals of Côrtes' collaborative albums *Satwa* (1973) and *Pãebiru* (1975/6) go for huge amounts. Expect to pay £2,000 for the latter, and similar for other releases on Rozenblit which shared Cortes' psych-folk spirit.

Brazilian vinyl is a huge market and there are still many incredible records to discover, but the difficult thing is predicting which ones will become the next badges of honour among collectors.

Reviews

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The Allman Brothers Band

TROUBLE NO MORE: 50TH ANNIVERSARY COLLECTION

ISLAND/MERCURY/UNIVERSAL

The Allman Brothers' improvised, often inspired, blend of rock, blues, country and jazz receives the lavish 10LP boxset treatment. **Ben Wardle** tunes in

WHAT'S INSIDE

Discs 1-2: The Capricorn Years 1969-1979 Part I

Discs 3-4: The Capricorn Years 1969-1979 Part II

Discs 5-6: The Capricorn Years 1969-1979 Part III/ The Arista Years 1980-1981

Discs 7-8: The Epic Years 1990-2000

Discs 9-10: The Peach Years 2000-2014

Like any long-standing musical institution, lazy genre categorisation precedes The Allman Brothers Band: Southern Rock or, worse, jam rock, suggests interminable, redneck, double-denimed noodling. The band always eschewed such catch-alls, mainstay guitarist Dickey Betts opting for 'a progressive rock band from the South', which also manages to fall short of doing justice to this twin-drummer, sprawling blues-rock-jazz feast.

Universal's £350, 10LP wood veneer boxset attempts to capture it all. No fewer than three "Allman Brothers Band historians" are responsible for putting it together and the comprehensive 56-page book boasts unreleased photos, plus a hefty 9,000-word essay. Heck, there's even an orange and red splatter vinyl edition that is meant to "evoke the inside of a peach". If you don't own any Allman Brothers, it's a great, albeit pricey, way in.

Trouble No More was the first song the six-piece recorded in 1969, and the set kicks off with a previously unreleased demo recording of it, concluding with a live version from their final New York residency. In between, the set traces a long career that, despite death, commercial failure, drug and alcohol addiction, illness, fall-outs and line-up changes, chugged on like a Duane Allman solo.

The set is arranged chronologically, so discs 1 and 2 cover highlights of the first three albums, including the epic *Whipping Post* and riff ballad *Midnight Rider*. The band's breakthrough album, live double *At Fillmore East,* is represented by three tracks, including the 13-minute definitive version of Betts' superb jazz jam *In Memory Of Elizabeth Reed,* which still sounds like some amazing Blue Note nugget; both drummers, jazz sticksman Jaimoe and brilliantly-named Butch Trucks trading licks and time signatures. Before this, ABB shows were outselling their records, but everything changed after its release.

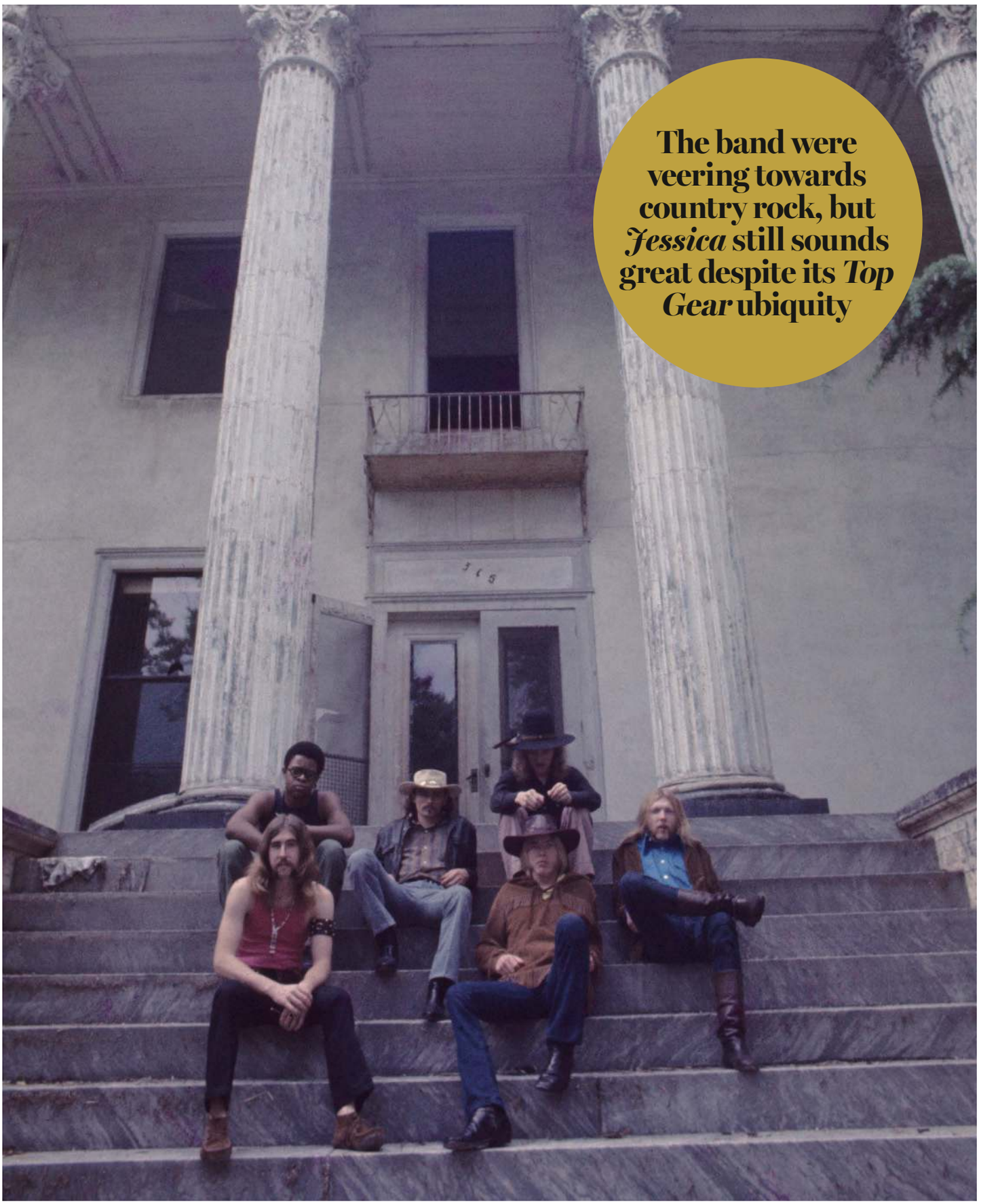
The band's next album, *Eat A Peach,* was the last to feature founder member Duane Allman, who died in a motorcycle crash after leaving rehab for heroin addiction. Brother Gregg's tribute to him, *Melissa* is a highlight here, along with *Ain't Wastin' Time No More,* represented here by a live version.

Tragedy continued with 1973 follow-up *Brothers And Sisters*, when bass player Berry Oakley, inconsolable over Duane's death, died in a second drugs-related motorcycle crash. He features on the band's one big hit, *Ramblin' Man,* which more than anything here, is guilty of the term Southern Rock. Betts' control of the band in this period pushed it towards country rock, but *Jessica* still sounds great despite its *Top Gear* ubiquity.

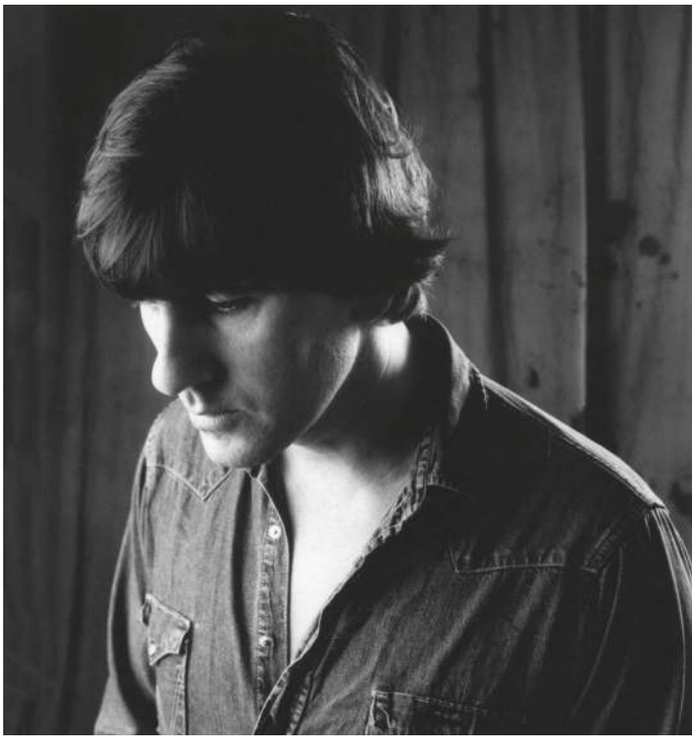
The story then gets disjointed: touring, a four-year hiatus, a 1979 reformation and a change of record label. Much of this period is represented by live tracks, one of which (*Mountain Jam*) is previously unreleased. By 1980, they were making a slick Eagles-esque sound, which hasn't dated well.

A decade passed before they got together again in 1989 and disc 7 opens with *Good Clean Fun* from their *Seven Turns* album, which reaches out reasonably successfully to catch former blues-rock glories like *End Of The Line*. The final discs are dedicated to the band's last hurrah, including an annual residency at New York's Beacon Theatre. By then, it was only Gregg and the drummers left from the original line-up, but the blues jam kept on chugging.

7



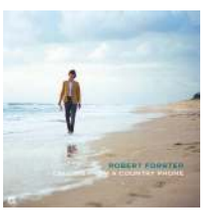
The band were veering towards country rock, but *Jessica* still sounds great despite its *Top Gear* ubiquity



Robert Forster

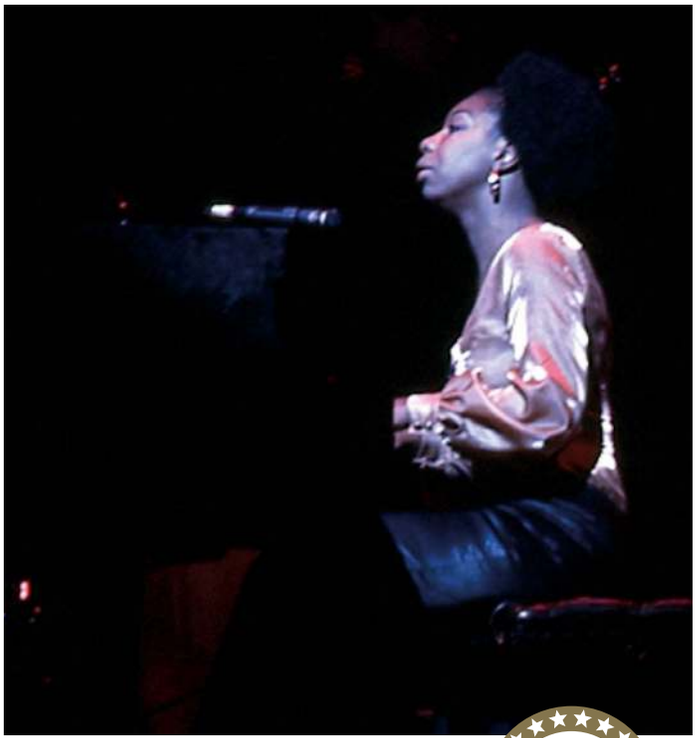
DANGER IN THE PAST/CALLING FROM A COUNTRY PHONE

NEEDLE MYTHOLOGY



An essential part of The Go-Betweens' appeal was that they were blessed with two uniquely talented yet complementary songwriters. The late Grant McLennan possessed an effortless facility for uplifting melody and romantic, lovelorn themes, while Robert Forster operated in broodier territory – sculpting songs slowly with dark wit and intelligence. After six albums of memorable, idiosyncratic grown-up pop, the pair disbanded, and solo careers were embarked on. Forster's first two outings, *Danger In The Past* (1990) and *Calling From A Country Phone* (1993), have been long out of press until this welcome campaign from the almost nascent reissue label Needle Mythology. On his stunning opener, imbued with a new sense of freedom and channelling Guy Clark and John Phillips, Forster attempted to record one of those "classic debut albums by singer-songwriters who had 'lived'." And he succeeded. Produced at Berlin's Hansa Studios by Nick Cave's trusted lieutenant Mick Harvey and with a bunch of Bad Seeds thrown in, *Danger In The Past* is a wonderful collection of superior songwriting. Standout tracks such as *Baby Stones, Is This What You Call Change?* and *I've Been Looking For Someone* are up there with the very best of his canon. *Calling From A Country Phone* saw Forster return to Brisbane, working in the studio where some of the earliest Go-Betweens recordings took place, and the location switch produced a different record from the first. The introspective coherence of *Danger…* has evaporated to be replaced by a looser, unrestrained set of songs of no less value. As Forster puts it: "I hear my first two records as a pair. An odd pair but they talk." *Gary Tipp*

8

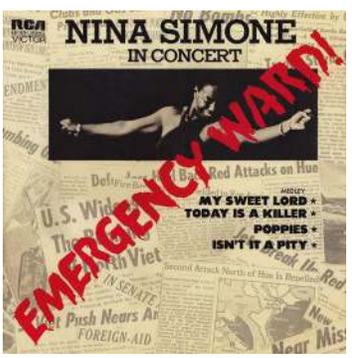


Nina Simone

EMERGENCY WARD

MUSIC ON VINYL

VINYL EDITOR'S CHOICE



Released in 1972, *Emergency Ward* is a three-track album which claims to be live, but one tune definitely isn't, another doesn't appear to be, and the third, though outstanding and undeniably recorded in concert, is edited clumsily. Nonetheless, this brief selection still stands among the most essential records in Nina Simone's extraordinary, catalogue. Certainly, its lead track, an interpretation of George Harrison's 1971 hit, *My Sweet Lord*, needs just 18 minutes to do what Donny Hathaway's similarly transcendent *Live* takes almost an hour to achieve. Emotionally vivid, it finds Simone extemporising wildly, nakedly shifting moods from ecstatic to desperate, with a New York Baptist Church choir helping her scale heights of joy. She also drops in lines from *Today Is A Killer* by The Last Poets' David Nelson, allowing her to express the challenges of belief in a world haunted by, among other things, the Vietnam War. So mesmeric is Simone that every time she sings "It takes so long" she suspends the song longer than most would dare, silencing her audience until relief comes with the title's heartfelt words. Her voice is exquisite and her delivery will break your heart. A seemingly improvised version of Harrison's *Isn't It A Pity* is equally striking, Simone's fingers dancing instinctively on her piano's keys, driven by her passions. If *Poppies*, the gorgeous slice of psychedelic soul which divides them, seems lightweight in comparison, the relief is frankly welcome. *Wyndham Wallace*

9

PETER PISCHMANN ROBERT ABBOTT SENGSTACKE/GETTY

The Sonics

HERE ARE THE SONICS!!!

ACE RECORDS

If you are going to call yourself The Sonics, then you need to be a pretty good band, something that this bunch of sandpaper-raw proto-punks from Tacoma in Washington state undoubtedly were. Released back in 1965, the prosaically titled *Here Are The Sonics!!!* is a landmark release in the annals of US garage rock, and is rightly given reverential treatment from the ever-excellent reissue label Ace. Wildly primitive tracks such as *The Witch*, *Boss Hoss* and the very wonderful *Psycho* established the scuzzy, seminal garage-rock template and it has been run with ever since. Much credit has to go to singer Gerry Roslie's fiery, unhinged vocals and the wild-armed Bob Bennett's powerhouse drumming. A facsimile release on 180g black vinyl in a thick card sleeve, the barcode is printed on a disposable sticker in order to keep the aesthetic intact. *Gary Tipp*

9

The Handsome Family

ODESSA/MILK AND SCISSORS

LOOSE

You might know The Handsome Family from the theme music to gripping Netflix series *True Detective*. David Bowie was a fan, too, writing their name in a notebook shortly before his death. Their first two albums, reissued here by Loose, capture the minutiae of American life in affecting style, husband and wife team Brett and Rennie Sparks conjuring haunting tales from the mundanity of modern existence. Debut *Odessa*, released by Carrot Top Records in 1995, melds yearning country ballads with the searing loud-quiet dynamics of DIY alt-rock. Second album *Milk & Scissors* (1996) sees the ragged grunge replaced by sorrowful ruminations as the duo expertly honed their sound. It's a truly brilliant record. *Gary Walker*

8

Karen Dalton

THE KAREN DALTON ARCHIVES

MEGAPHONE

Often unable to meet the demands of the business, folk singer Karen Dalton (1937-93) enjoyed little success during her lifetime. Latterly, her reputation has grown deservedly, with namechecks from Bob Dylan (a Greenwich folk scene contemporary), Nick Cave and Joanna Newsom. The recordings in this boxset – a 1962 live recording, *Cotton Eyed Joe*, home recordings from 1963 previously released as *Green Rocky Road*, plus a download card of previously unreleased material – clearly illustrate why. Dalton's voice rises simultaneously from a deep Americana past recalling both Billie Holiday and Bessie Smith, yet still sounds utterly contemporary, evidence of why her influence is still pervasive. Newcomers should start with *In My Own Time* (1971), but this is a fascinating collection that comes complete with a 56-page booklet. *Jonathan Wright*

7

Joni Mitchell

SHINE

UMC/CRAFT

Originally released in 2007, Mitchell's 19th album was overlooked for two reasons. Firstly, she had already publicly thrown in the towel in 2002, claiming the music business to be a "corrupt cesspool", which made her reappearance slightly humbling. Secondly, *Shine* came out on Hear Music, the short-lived Starbucks-funded label, prompting raised eyebrows from those who smelt corporate hypocrisy. This was a shame because *Shine* contains some fine Joni Mitchell songs – melodic, distinctive and lyrically prescient – its title track and several others are concerned with climate change. She sings in a husky, noticeably older voice, but it is no less delicate or affecting than her classic 70s recordings. The only misstep is the unnecessary re-recording of *Big Yellow Taxi*, which reeks of coffee-related commerce. *Ben Wardle*

8

Embrace

THE GOOD WILL OUT/DRAWN FROM MEMORY/IF YOU'VE NEVER BEEN

UMC

Striding confidently into the gap left by The Verve's implosion, Embrace's debut was one of the great post-Britpop albums, with strong ballads everywhere you look. It lived up to the hype, and the likes of *Fireworks* and *All You Good Good People* remain essential singalongs. The cartoon artwork hinted the band wanted to vary the mix second time around on *Drawn From Memory*, with guitarist Richard McNamara taking over vocals on quirky, Gomez-ish lead single *Hooligan*. The musical adventurousness baffled the public, and third album *If You've Never Been* tried far too hard to repeat the terrace anthem formula. It remains easily Embrace's worst record to date. Finally back on vinyl after over 20 years, the first two are well worth investing in; while *If You've Never Been* is strictly for collectors. *John Earls*

7

The Monochrome Set

STRANGE BOUTIQUE/LOVE ZOMBIES

TAPETE

The Monochrome Set were a breed apart from the other outfits in the UK post-punk scene they grew out of. For starters, they were nowhere near austere or gloomy enough; if anything, they seemed to be having fun. Released in February 1980, debut *Strange Boutique* established many of the band's signature motifs right off the bat. The groovy 60s sound, the snappy hooks and the smart-arse lyrics are all in place. Side Two opener *Love Goes Down The Drain* is as quintessential a 2 minutes, 27 seconds as you could possibly expect. Follow-up *Love Zombies* was released at the butt end of the same year, and serves up more of the same wonderfully sardonic frippery, including the crazed *The Man With The Black Moustache*. *Gary Tipp*

8

Ofege
HOW DO YOU FEEL
TIDAL WAVES MUSIC

Ofege were always dancefloor-friendly in their native Nigeria, where, aged 16, they launched with vibrant, psychedelic Afro-beat. On their final album, released in 1978, they looked to overseas discos, remaining indebted to their influences: *Bomp Your Booty*'s lyrical rewiring couldn't mask its refrain's similarity to Kool & The Gang's *Jungle Boogie* – though its guitar solo might suit Bowie's more upbeat Berlin outings – and *Check It Out*'s potent percussion drives a familiar call-and-response routine. Midway, however, the title track's lilting reggae signals a change of pace, while *Frustration*'s shuffling beat closes their career as they began. They're always convincing: *Burning Jungle*'s energetic stomp, a wild bass riff underpinning its wrist-straining guitar riff, is as effective as *Nature Queen*'s sweet soul, a reminder of their teenage origins. ***Wyndham Wallace*** **8**

Roland S Howard
TEENAGE SNUFF FILM/POP CRIMES
MUTE

Playing guitar lines rooted in primeval rock 'n' roll yet distorted into new shapes, Roland S Howard (1959-2009) was a key figure in The Birthday Party. As Nick Cave has noted, "He was the best of all". In very different ways, Howard's two solo albums bear out Cave's assessment. *Teenage Snuff Film* (1999), in particular, is fantastic, its louche exterior not quite hiding the heartbreak within. "Alcohol cure me… I wore out my welcome," Howard sings on *Silver Chain*, which sums up the LP's mood. As the gaunt figure on the cover suggests, *Pop Crimes* (2009) was recorded shortly before liver cancer claimed Howard's life and, while his voice is weaker, this serves to gives the LP a worldly-wise beauty. *Jonathan Wright* **8**

The Deviants
DEVIANTS III
MUSIC ON VINYL

Way more interesting than their Rolling Stones-lite earlier work, the underground acid rock outfit's third album was sadly the end of the road for The Deviants. Formed in 1967 by journalist Mick Farren out of the Ladbroke Grove hippy scene, the group were a defiantly shambolic outfit, who, after debut album *Ptooff!* was picked up by Decca, became relatively more stable. By the time of this album's release in 1969, the band were squabbling and later split acrimoniously while on tour in the US. *Deviants III* can best be described as half Pink Floyd psych-out and half proto-punk, and is far better than Farren describes it in his hilariously dry autobiography *Give The Anarchist A Cigarette*. After the split, Farren briefly continued with the name while the rest of the band transformed into the not entirely dissimilar Pink Fairies. ***Ben Wardle*** **7**

Chapterhouse
WHIRLPOOL
MUSIC ON VINYL

Victims of grunge's ascent and 'inverse snobbery' at their Thames Valley roots, Chapterhouse often struggled to earn respect, despite their dreamy, dramatic shoegazing. Admittedly, they lacked singularity, but their confidence compensated amply. Their 1991 debut's opener, *Breather*, combined noisy guitars, frantic drums and Byrdsian harmonies to great effect, while *Autosleeper*'s hazy verses were interrupted by bursts of hedonistic noise. *Treasure*'s guitars were tipsy and *April*'s chiming, while *Guilt*'s were woozy like Sonic Youth's *Daydream Nation*. Signs of a dance crossover could be heard in both *Falling Down*, where Stephen Hague's additional production highlighted Stone Roses-style baggy rhythms, and album highlight *Pearl*, which was graced by Slowdive's Rachel Goswell. *Wyndham Wallace* **8**

Roedelius
TAPE ARCHIVE ESSENCE 1973-1978
BUREAU B RECORDS

Hans-Joachim Roedelius has never been a krautrock poster boy like Jaki Liebezeit, Ralf Hütter and Michael Rother, but without him, electronic music would sound very different. Light years ahead, he and Dieter Moebius' Cluster and Harmonia groups were responsible for the free-form 70s elektronische musik that inspired Brian Eno to coin the genre ambient. But Roedelius' meisterwerks are the three solo *Selbstportrait* albums he released in the late 70s and early 80s – hypnotic, pulsing dreamworks of translucent, percolating synth improvisations. Roedelius has expanded the series with a new album, *Selbstporträt Wahre Liebe*, using the same equipment as on the originals, but it's this collection of atmospheric sketches, captured when Roedelius left the tape running during his early solo sessions, that confirm him as the master of kosmische musik. ***Chris Parkin*** **9**

Various Artists
BOB STANLEY AND PETE WIGGS PRESENT THE TEARS OF TECHNOLOGY
ACE RECORDS

As the 1970s gave way to the 1980s, it became increasingly commonplace to hear synthesisers on British pop records. But how best to employ technology now cheap enough to be accessible to just about everybody? With no rules set down, experimentation was the order of the day. It's a process captured in the latest excellent compilation from Bob Stanley and Pete Wiggs, a double LP that mixes famous names (OMD, Human League, John Foxx) with less familiar treasures. These include lost cult classic *Grey Skies* by Jersey-based Turquoise Days, Thomas Leer's eerie *Private Plane*, and folk-punk Patrick Fitzgerald trying his hand at electronica with the very lovely *Personal Loss*. A collection that reminds you just how much the invention of synth pop was down to oddballs and mavericks. *Jonathan Wright* **7**

Mystery Kindaichi Band

THE ADVENTURES OF KINDAICHI KOSUKE

WEWANTSOUNDS

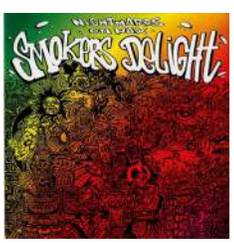
Released in Japan in 1977, this instrumental soul-funk disc has been hunted by collectors ever since. As a concept, it's out there: Seishi Yokomizo's book series, featuring detective Kindaichi Kosuke, is a Japanese institution like *Mrs Marple* or *Dr Who*. Deciding to set 10 of the most well-known stories to music, composer Kentarõ Haneda assembled a superstar band of the most sought-after Tokyo funk session players. The inspiration is 1970s US cop shows and B-movie Giallo horror – all fatback drums, funk bass and Chic strings, as seen through a Japanese lens. The grooves are familiar enough to grab you from the start but it's like nothing you've ever heard. The artwork is bonkers, too. *Ben Wardle*

9

Nightmares On Wax

SMOKERS DELIGHT

WARP RECORDS



In the years following its 1995 release, George Evelyn aka DJ E.A.S.E.'s second album became shorthand for sophistication, its hip-hop/dub/soul fusion ubiquitous in any bar serving cocktails. Its pacifying, sunny grooves a laidback precursor to DJ Shadow's more Burroughsian *Endtroducing*, which arrived a year on, would still be influential a decade later: acts like Lemon Jelly can be heard in *Bless My Soul*'s cartoon slide whistle and the playful jazz piano on *Let's Ascend*, a new tune that's one of this 25th anniversary remaster's four bonus tracks. A marginally more energetic, but still valuable, live take on signature instrumental, the Air-meets-Bobby James soul groove of *Nights Introlude*, is another. Of the originals, *Groove St.* deserved its name, as did *Dreddoverboard*'s deep dub, if not *Rise*'s acid jazz. Sofas have never been the *same*. *Wyndham Wallace*

8

SOUNDTRACKS

Mark Korven

THE LIGHTHOUSE

SACRED BONES

'Oh no', was this reviewer's initial reaction on sitting down to watch Robert Eggers' psychological horror film *The Lighthouse*. 'Not BWAAAHs'. Popularised by Hans Zimmer's *Inception* score, it seemed as if every film released in recent years was obliged to include the synthesised fog horn effect to signal 'serious stakes'. Mercifully, the trend appears to have died out. That is, until Mark Korven decided they'd make a good fit for a black-and-white thriller set on a desolate rock. The difference here, though, is that the BWAAAHs make for a perfect marriage to the visuals, and when mixed with a chaotic string section and deep, dramatic brass, they encapsulate perfectly the isolation of life at sea with Willem Dafoe. *Tilda Howard*

7

Jung Jae-il

PARASITE

GENIE MUSIC

The tracks on composer Jung Jae-il's *Parasite* soundtrack are bite-sized, designed to elevate a twist or a glance, with the stunning exception being the seven-minute suite *The Belt Of Faith*. With the influence of Vivaldi's *Summer In G Minor* veining throughout its string section, it ramps a modern film montage up to grander dramatic heights. After this turning point, tracks broaden their full orchestral influence and lean on the eerie inclusions of a children's choir and the whine of a musical saw. The closing track, *Soju One Glass*, contrasts everything else on the album, where sorrowful lyrics sung by actor Choi Woo-shik play against chirpy acoustic guitar. Mixing the classical with the contemporary was a bold move and it couldn't have made more of a lasting impression. *Tilda Howard*

9

Ennio Morricone

WESTERN

MUSIC ON VINYL

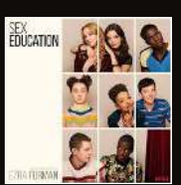
The first release in Music On Vinyl's *Morricone Themes* series, which builds into a library of five double discs (forthcoming titles include Italian horror Giallo and Lounge), *Western* contains all the key pieces you'd expect plus a whole load more. Yes, the key themes from *For A Few Dollars More* and *The Good, The Bad And The Ugly* are here but also tunes such as *Lonesome Billy* from *Bullets Don't Argue*, which you may recognise from its inclusion in *Anchorman 2*. Morricone's movie music is at its best when it merges with the sound design, like *A Fistful Of Dollars* with its church bell, whip crack, and whistle, or the hypnotic guitar and savage flute playing on *Death Rides A Horse*. Close your eyes and you're in Monument Valley. ***Ben Wardle***

9

Ezra Furman

SEX EDUCATION SEASONS 1 & 2

BELLA UNION



The creators of Netflix's wonderfully endearing *Sex Education* series came to Ezra Furman with a pitch: 'We want you to be the Simon & Garfunkel to our *The Graduate*'. Did Ezra succeed? Almost resoundingly. Lyrically, Furman elevates the hormone-induced angst unique to Gen Z sensibilities: "I watch you from the adjacent coffee table/ At the Starbucks they built inside my heart". The electric guitar melodies unite episodes together with headbang-your-heart-out youthful defiance. Sometimes, songs don't match the tone of what is being shown, playing it a little too light or a little too safe, but ultimately it's hard to imagine this charming series without Furman at its musical helm. *Tilda Howard*

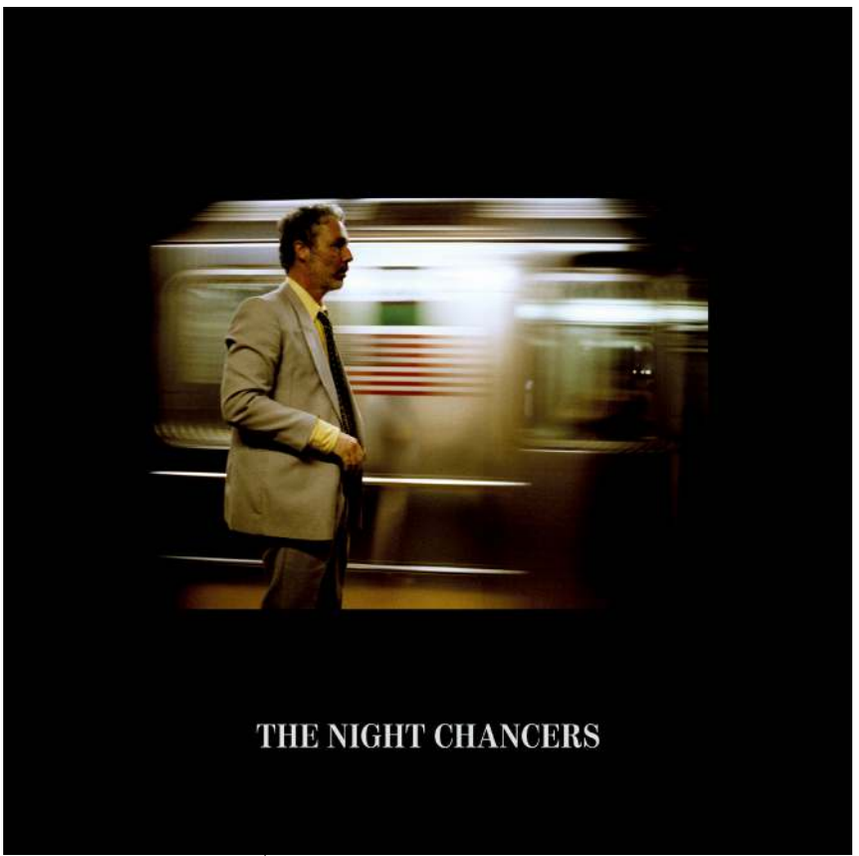
8

Baxter Dury

THE NIGHT CHANCERS
HEAVENLY RECORDINGS

VINYL EDITOR'S CHOICE

Dury's new album has been described as "a 10-song gaze into the black hours and the characters and behaviours that swirl around them". Who is **Jonathan Wright** to argue?



TRACKLIST

1 I'm Not Your Dog
2 Slumlord
3 Salvia Hog
4 Samurai
5 Sleep People
6 Carla's Got A Boyfriend
7 The Night Chancers
8 Hello, I'm Sorry
9 Daylight
10 Say Nothing

What we can call, for want of a better phrase, rock music even now has a problem with the ageing process. It's not that rock musicians don't continue performing long past middle age, or that their back-in-the-day war stories get any less fascinating when related on BBC Four documentaries, or indeed within these pages, it's just simply that most musicians make their best records when they're younger.

But there are exceptions, those who get better with age, like fine wine or esoteric cheese. Chief among these over the past 10 years has been Baxter Dury (48), a man who seems to react to the passing of time by becoming, as a performer, more monstrous, more lascivious, snarkier. All of which might become tiresome if it weren't for the way this invention and projection of a larger-than-life persona has been accompanied by a sense that it gives him cover to show his vulnerability, too. Here, the subject matter of *Night Chancers*, his fifth LP in a decade, including his work with B.E.D, helps. It's an album largely concerned, to quote Dury himself, with times "halfway between heartbreak and getting back on your feet, when you're rebuilding, not necessarily successfully, your outlook on life".

So it is on the title track that we find Dury being left alone in a hotel room in the early hours of the morning "with the crumbs of my spare thoughts" after a girl leaves him there alone. In a room adjacent, a party rages. For all the life going on all around him, Dury cuts a desolate figure.

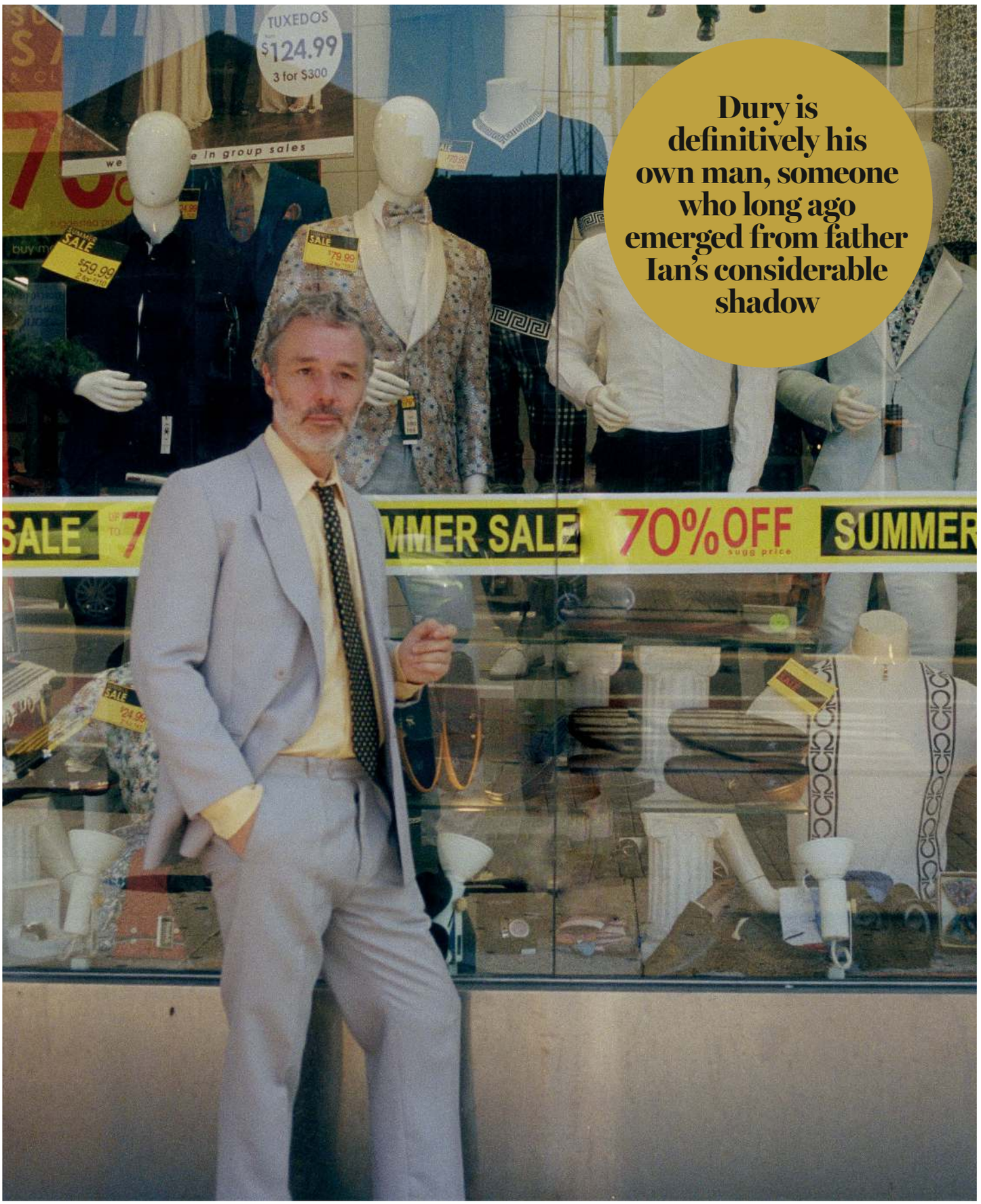
Not that we should see the album as especially biographical or introspective. At other times, Dury leaps on the opportunity to get in your face and to play characters. The sheer relish with which he intones the words "murder shoes" in *Slumlord*, for example, is mildly disturbing. The creeping sense of eavesdropping on nasty musings in *Carla's Got A Boyfriend* scarier still.

Musically, the songs, while featuring strings and lush textures, are essentially straightforward. Dury, new writing partner Shaun Paterson and longtime producer/collaborator Craig Silvey (Arcade Fire, John Grant, Arctic Monkeys) don't bother too often with complicated or tricksy sections.

Instead, these are tracks built on grooves and beats that let the words, and some songs are close to monologues, cut through. Indeed, there are moments when Leonard Cohen's later records come to mind, especially as, like Cohen, Dury often uses a chorus of female voices to support his own speak-sung lines.

Nevertheless, Dury is definitively his own man, someone who long ago emerged from father Ian's considerable shadow and, to return to where we began, has found a way to make albums that are mature without being boring, vital without trying too hard. "Baxter loves you," declares the refrain in the final minute of closer *Say Nothing*, and don't be surprised if you find you love Baxter back, albeit with certain misgivings as to where the stains on his clothes originated. A dirty charmer of an album.

9



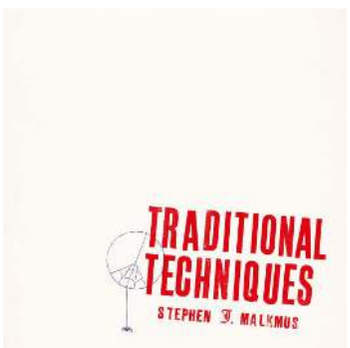
Dury is definitively his own man, someone who long ago emerged from father Ian's considerable shadow

TOM BEARD

Stephen Malkmus

TRADITIONAL TECHNIQUES

DOMINO



After his brief foray into electronic music, via 2019's *Groove Denied*, Stephen Malkmus continues his voyage down roads less travelled on his latest album. It's one that is again without his band the Jicks and finds Malkmus continuing to steer clear of the indie alt-rock that many know and love him for. This time, he's making what is referred to as "new phase folk music for new phase folks". The guitar returns to his palette this time, but the tones around it continue to feel like new explorations: there's an Eastern flair to the gently plucked opener *ACC Kirtan*, which begins the album in a heady, immersive and subtly enveloping way. This style appears on tracks such as *Shadowbanned* too, which also manages to squeeze in some electronics and flute to create a kind of twisted Middle Eastern folk music.

There's also heavy lashings of pedal steel – as on the quietly sweeping and country-tinged *Signal Western* – and woodwind elsewhere too, alongside some more stripped-back moments when Malkmus' distinctive voice is supported largely by soft acoustic guitar. It's a record that is serene and minimal, but it's also ambitious and broad, containing some of Malkmus' most pleasingly distinct music post-Pavement. For those hoping for a record teeming with fuzz guitar and wonky melody, you may be let down, but if you're enjoying following Malkmus on his current winding and unpredictable path, it's yet another rewarding sidestep on that journey. *Daniel Dylan Wray*

8

U.S. Girls

HEAVY LIGHT

4AD

Hitting play on Meg Remy's latest, and seventh, release you would be forgiven for thinking you'd accidentally put on an Al Green record. *4 American Dollars* possesses such an immediate and rich warmth in its tone that it feels like being transplanted back into the golden age of 1970s soul. The recording approach that Remy has taken for the album is also one that mirrors the methods used during that time – it was recorded live with 20 session musicians, including E Street Band saxophonist Jake Clemons. However, a throwback album this isn't. Whilst rooted in classic songcraft, the album unfolds in a more contemporary fashion, as Remy delves deep into personal introspection – often accompanied by piano and subtle yet sweeping accompaniments. *Advice To Teenage Self* perhaps most perfectly captures where Remy is at right now, mining her past and life for reflection and perspective. This applies to some of the songs, too – with three tracks being reworked and previously released songs: *Statehouse (It's A Man's World)*, *Red Ford Radio* and *Overtime*. The original woozy lo-fi pop charm of *Statehouse (It's A Man's World)* from 2011 is turned into a more polished and fleshed-out number, as choral-like vocals and a Ronettes drum beat coalesce over a wash of noise before it dies in under two minutes. It's this approach that feels emblematic of the album as a whole, less a rebirth or revolution and more a considered evolution of her past self. *Daniel Dylan Wray*

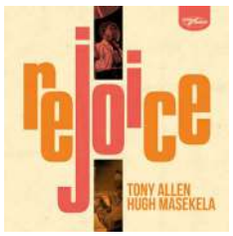
7

SAMUEL GEHRKE AND CHRIS SHONTING JEFF BIERK

Cornershop
ENGLAND IS A GARDEN
AMPLE PLAY

Despite this being Cornershop's first regular album for 11 years, there's no evidence of the struggles to make fresh music the duo discuss elsewhere this issue. Instead, *England Is A Garden* has the same brave, go-anywhere spirit as *When I Was Born For The 7th Time* and *Handcream For A Generation*. The consistent thread is a defiance, both musically and lyrically, with a fabulously sleazy feel to *I'm A Wooden Soldier* and *No Rock: Save In Roll* made all the stronger by Tjinder Singh's typically understated delivery. The determinedly pop spirit is also present in *Everywhere That Wog Army Roam*, making Singh's cautionary tale of police harassment all the more unsettling when told over Archies-style cartoon pop. Ironically for a record that's taken its time to be made, *England Is A Garden* works because this is pop music that sounds so effortless. ***John Earls*** **8**

Tony Allen & Hugh Masekela
REJOICE
WORLD CIRCUIT/BMG



Sessions with these two giants of African music actually commenced a decade ago, but only came to fruition last year; then Masekela died. This is one heck of an epitaph: the South African's legendary flugelhorn playing offset by Nigerian Allen's Afrobeat. Good though his work with The Good, The Bad And The Queen was, it's a pleasure to hear how distinctive Allen's polyrhythms can be – there's always an unexpected snare crack or floor tom fill, which adds to the groove. Masekela contributes a few vocals, specifically the Zulu chant on album opener *Robbers, Thugs And Muggers*, but this album benefits from its stripped-down bass, drums and horns blending into, as Allen puts it: "a kind of South African-Nigerian swing-jazz stew". *Ben Wardle* **9**

Caribou
SUDDENLY
CITY SLANG

Grammy-nominated Dan Snaith has come a long way since his early Manitoba releases, and little less since *Swim* raised his profile a decade ago. Most obviously, *Suddenly* starts and ends in tranquillity: *Sister* and *Cloud Song* are both lovely, hushed electronic ballads, the latter's pulse raised just a notch, while on *New Jade* Snaith's voice is as soothing as his syndrums are precise. *You And I*, meanwhile, switches between classic Hall & Oates AOR and contemporary digital skulduggery, and there's more of the latter within the muted funk of *Lime* and in *Sunny's Time*, its vocals cut and pasted, its pianos slipping in and out of tune like cassette wow and flutter. *Suddenly*'s highlight, though, is *Home*, which, like Lemon Jelly rewiring Moby's *Play*, samples Gloria Barnes to glorious yet poignant effect. *Wyndham Wallace* **8**

Moby
ALL VISIBLE OBJECTS
MUTE

It has got to be frustrating being Moby: Dance guru, gifted writer, photographer, vegan restaurant owner, festival curator and creator of 16 studio albums, but when faced with another release, all anyone thinks is it'll never do as well as *Play*. Then again, maybe it's not so bad; he doesn't need the money after all. For the last 10 years, he's been donating all music profits to animal and human rights organisations. Lead single *Power Is Taken*, featuring a preachy vocal loop of Dead Kennedys drummer D.H. Peligro, suggests that *All Visible Objects* might be an uphill struggle, but the majority of the rest features the signature Moby sound of euphoric synth pads, four to the floor beats and any number of yearning vocal samples. Listeners can relax, knowing they're in safe hands. *Ben Wardle* **6**

Islet
EYELET
FIRE

After losing a band member to Cate Le Bon, the remaining members of this Welsh avant-pop outfit (Emma and Mark Damon Thomas, along with Alex Williams) have clearly been scrupulously planning how to significantly up their psychedelic-pop game. Now signed to the Fire label, they have focused on irresistible take-home melodies, distinctive electronic arrangements and words which reveal their meaning with repeated listens – think Gang Gang Dance or Yves Tumor. No one member dominates on a single instrument, but it is unquestionably Emma's yearning voice which leads proceedings. Recent singles *Good Grief* and *Geese* each contain more ideas than many bands stretch over a whole album, but *Eyelet* (see what they did there?) contains a trove of other tracks, which soon take up residence in the brain. ***Ben Wardle*** **9**

Wilsen
RUINER
DALLIANCE

After their 2017 debut *I Go Missing In My Sleep* led to a tour with Poliça, the New York trio step up on album two by stripping things back. Expertly crafted, they have the uncanny knack for making songs sound barely there, yet each element carrying the maximum emotional weight. This often includes Tamsin Wilson's voice, gliding over *Moon* and *Down* with stark intensity. That's not to imply Wilsen can't dabble in West Coast pop when they want to: *Align* and *Birds II* have a mischief to match their poise. Anyone yearning for a new album by The Blue Nile should investigate a band who have quickly become expert at making the ethereal sound readily human and approachable. Helped out in the studio by Bon Iver/Big Thief producer Andrew Sarlo, *Ruiner* is a delicate landscape to get lost in time and again. *John Earls* **8**

Luke Haines & Peter Buck

BEAT POETRY FOR SURVIVALISTS

CHERRY RED

With R.E.M.'s Peter Buck disappointingly subdued, those looking for echoes of their glory days will be disappointed by this curious collaboration. Auteurs fans, though, will delight in Luke Haines' consequent freedom to ramble about eccentric themes. As always, his gruff vocal, with its quietly sneering quality, is an acquired taste, whether on the muzzled *Apocalypse Beach* or sinister *Witch Tariff*. As are the out-of-tune recorders accompanying Buck's strums on the strange tale of *Jack Parsons*, a Scientologist rocket engineer. Instead, his chugging riffs are perhaps better suited to Haines' theatrical huffing on the malevolently funny *French Man Glam Gang*, while the album's title track starts out like Bowie's *Scary Monsters* before quickly transitioning into what sounds like Bristol's R.E.M.-endorsed The Blue Aeroplanes. ***Wyndham Wallace*** **7**

Paul Heaton & Jacqui Abbott

MANCHESTER CALLING

VIRGIN EMI

Initially intended to be a double album in honour of The Clash's *London Calling*, the former Beautiful South singers' fourth joint record shakes up their trademark wry storytelling pop. Producer Dub Phizix adds a ska energy to *New York Ivy*, while *House Party 2* has a mellow trance keyboard under Abbott's tale of a has-been popster on the prowl. Even the songs on familiar territory are twisted, with Heaton's daughter Maisie a great new foil on the terrible clubbing saga *The Outskirts Of The Dancefloor*. At its core, *Manchester Calling* remains sumptuous pop music with a lyrical eye for detail. But, with regular producer John Williams also varying the template, *Manchester Calling* is a pair triumphing outside their comfort zone. *John Earls* **8**

Aoife Nessa Frances

LAND OF NO JUNCTION

BASIN ROCK

In the words of Irish singer-songwriter Aoife Nessa Frances, her debut album explores a "dark vast landscape" of "liminal space", an imagined place where she would "sit with uncertainty and accept it". In practical terms, that means an album of woozy psych-folk that initially seems curiously out of focus, almost as if taking a cue from the title, LP co-producer/musical collaborator Cian Nugent's childhood mishearing of Llandudno Junction. But listen again and, as detail begins to emerge, something remarkable happens. There are glorious melodies, notably on the spiralling *Here In The Dark*, and lyrical grit in the way *Blow Up* takes its cue from abortion being until very recently illegal in Ireland. It's a debut that, despite first impressions, explores uncertainty and doubt with clarity and real heart. Gorgeous. *Jonathan Wright* **8**

Porridge Radio

EVERY BAD

SECRETLY CANADIAN

Born out of Dana Margolin's bedroom as a solo project, Porridge Radio's transition into a full band has been as seamless as their happy knack for infectious guitar pop. There's a loose, scrappy DIY band charm to them as fuzz-drenched guitars rattle around the record like a pinball. However, there's also a fuller, richer, more ambitious tone to the recordings here that sit very nicely between grungey garage band and polished melodic pop. Margolin's natural melodic streak is constantly apparent and impressive throughout, at times recalling the blistering power of early PJ Harvey, as on *Don't Ask Me Twice*, a track that is as ferocious as it is catchy. This duality of compositional writing that takes in guttural power alongside toe-tapping grooves is exactly what makes *Every Bad* such an interesting and arresting debut. ***Daniel Dylan Wray*** **8**

WHAT'S ON IN THE SHOP

SPINNING DISCS

SHEFFIELD

Black Pumas

BLACK PUMAS

ATO RECORDS

We took a punt on the 2019 debut from singer Eric Burton and guitarist/producer Adrian Quesada, and ever since it's been getting some heavy rotation by Paul in the Spinning Discs Sheffield shop – it has our customers talking about it when it's on and even when it isn't. Like soulful vibes? Then you need to get this.

Self Esteem

COMPLIMENTS PLEASE

FICTION RECORDS

The one that got away – from a Mercury Prize nomination in 2019. Self Esteem's debut always does it for Dan and Martin in the shop, with fantastic pop vocals and some intriguing lyrics. They're one of BBC Music Introducing and the PRS Foundation's showcase acts for SXSW 2020, too!

Paul McCartney & Wings

BAND ON THE RUN

APPLE

Classic pop-rock from 1973 that sounds as great now as it did when first released. It features the two massive hit singles: *Jet* and the title track, as well as the sublime *Bluebird* and the epic *Nineteen Hundred And Eighty-Five*. It's Dan's in-shop go-to fave.

Horse Lords
THE COMMON TASK
NORTHERN SPY RECORDS

VINYL EDITOR'S CHOICE

On paper, Baltimore's Horse Lords sound more interesting than they do appealing. Like worthy but not fun math-rockers. On this third album, they employ algorithmic composition techniques and knotty time signatures, fired up by the radical socialist theories explored in Chile prior to General Pinochet's coup d'état. On record, Horse Lords run wild and free. Heavy microtonal riffs ring out over galloping polyrhythms and a cacophony of sax, synth and pipes of war as the four-piece pitch up somewhere between free-jazz skronk, the ecstatic wing of minimalism and a towering, Marvel Comics reimagining of 75 Dollar Bill. Only the tuareg guitar jam of *People's Park* and *The Radiant City*'s manipulated bagpipes offer respite before the 18-minute-long *Integral Accident* stretches out into euphoria. So joyful you'll forget about the knots. ***Chris Parkin*** **9**

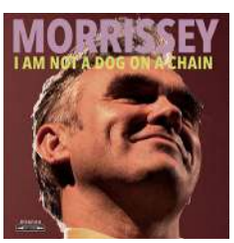
Disq
COLLECTOR
SADDLE CREEK

The best slacker album in at least 20 years, the Wisconsin five-piece do a better job of sounding like Pavement than Stephen Malkmus has in a long while. Although *Daily Routine* and *Trash* are perfect careless rock, there's a whole lot more going on here than just *Juno* fantasies. *Collector* also encompasses Weezer power-pop, Beck funk and, on *I Wanna Die*, the type of arrestingly powerful ballad that would be hailed as a late-period masterpiece if Neil Young released it. Isaac deBroux-Slone and Raina Bock's lifelong friendship has honed Disq's deceptively taut playing, but their other recent recruits have added intrigue, too: guitarist Logan Severson's *Gentle* twinkles brightly among the grunge. If Disq can keep it together among all their numerous side-projects, they could become something truly special. *John Earls* **8**

Sorry
925
DOMINO

The musical project between childhood friends Asha Lorenz and Louis O'Bryen is a delightfully wobbly take on guitar-pop music. The London-based band's early material possessed a groggy, almost druggy-slow creep to it, but via the helping hand of Grammy-nominated producer James Dring, the band have unashamedly tapped into their more hook-centric nature. *925* is an album that is still pleasingly stripped back at times, but it's also one that feels like it's pushing for something bigger. On *In Unison*, the song moves from lo-fi guitar bedroom pop territory to something far more sweeping and grand, somehow merging two opposing sonic styles and songs into one. This dichotomous duality is the essence of what makes Sorry such a charming duo – and the result is a pleasingly unpredictable and multifaceted debut. ***Daniel Dylan Wray*** **8**

Morrissey
I AM NOT A DOG ON A CHAIN
BMG



Who, exactly, is calling Morrissey "a dog on a chain"? He's recently provoked other colourful epithets, but canine references have been sparse. Fortunately, headlines about his 13th solo album ought to focus on how it's better than many predecessors. *Jim Jim Falls*' programmed percussion and rubbery synths may shock those who consider him technophobic, and *Once I Saw The River Clean* shudders like the 80s pop he disdained. *Bobby, Don't You Think They Know?*, meanwhile, features big-throated Motown veteran Thelma Houston, and *What Kind Of People…*'s guitars acknowledge his Smiths past. This time, though, his lyrics, once a source of empathetic joy, now occasionally spiteful, and sometimes condescending, are less appealing, suggesting that, like Alf Garnett with a quiff, Morrissey seems lost in another era. *Wyndham Wallace* **7**

Yorkston/Thorne/Khan
NAVARASA: NINE EMOTION
DOMINO

In which this trio of Fife-based folk singer-songwriter James Yorkston, jazz-leaning double bassist Jon Thorne and Delhi devotional singer and sarangi maestro Suhail Yusuf Khan burrow ever-deeper into an Anglo-Scottish-Indian fusion of their own making. If Sarathy Korwar's superb 2019 album *More Arriving* was an up-to-date cultural exchange between India and the West, then these three are winding the clock back to our roots with this set of exploratory songs inspired by the nine (nava) emotions (rasa) of the arts. More plaintive than their previous two albums, Khan's presence looms largest here, as the words of Robert Burns and centuries-old British ballads are folded into the still more ancient sound of Punjabi-language qawwali devotionals, the pulses and cycles of Hindustani classical music and Khan's see-sawing sarangi playing. ***Chris Parkin*** **8**

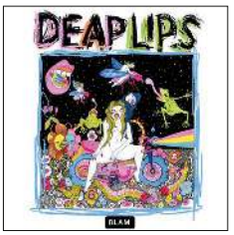
Brian Fallon
LOCAL HONEY
LESSER KNOWN RECORDS

On his third solo outing, the former frontman of The Gaslight Anthem appears to have shaken off the hangover of his erstwhile New Jersey outfit to emerge with eight deeply personal and powerful tracks. There is an understated vulnerability throughout *Local Honey*, which had not necessarily been so openly exposed on Fallon's previous releases. From the tenderness of opener *When You're Ready* to the concluding reflective personal pen letter of *You Have Stolen My Heart*, there is a lo-fi quality to this diary of love songs. Fallon wears his heart on his tattooed sleeve, and *Local Honey* will satisfy both die-hard and casual fans alike. However, having shed the full-band vibe, you do walk away feeling you've finally met the 'real' Brian Fallon on one of the most humble and honest records you're likely to hear this year. *Dan Biggane* **8**

The Boomtown Rats
CITIZENS OF BOOMTOWN
BMG

36 years since their last album, The Boomtown Rats invite us to play *Name That Tune. Trash Glam, Baby* leans on *Ziggy Stardust*-era Bowie, and *Sweet Thing*'s no less nostalgic, again nodding to Bowie while rewriting The Troggs' *Wild Thing* in the spirit of Nirvana's *Smells Like Teen Spirit. Rock 'N Roll Yé Yé* glues together AC/DC and Joan Jett riffs before Bob Geldof converts it into a *Knocking On Heaven's Door* tribute. Yet *Monster Monkeys*, which combines The Beatles' and Primal Scream's *Come Togethers*, and *Get A Grip*, whose heavy sloganeering suggests Sigue Sigue Sputnik covering the Stones, confront the modern day with programmed drums. *Here's A Postcard*, nonetheless, is calmer, blithely pairing Bob Dylan's jangle with Paul Simon's delivery. It's best, though, to overlook the grungey, bluesy *She Said No*'s locker room talk. ***Wyndham Wallace*** **7**

Deap Lips
DEAP LIPS
COOKING VINYL



A collaboration between Deap Vally and The Flaming Lips, tonally, this album sits far closer to the latter band's camp. The back-to-basics scuzzy guitar rock of Deap Vally takes a backseat in favour of a mixture of experimental pop, esoteric noises, wonky melodies and dreamy worlds to inhabit. However, Wayne Coyne is largely absent vocally, so it falls to Lindsey Troy to take on the lead role. The end result certainly possesses a unique quality in terms of collaborative output – you won't hear another record like it in 2020. However, it's a pretty scattered, unrealised album that feels more like disparate bits and bobs pulled together to force out a finished record after they landed on a few songs that kind of worked. There's probably a nice EP to be plucked out of this lot, but as a full long player it falls short. ***Daniel Dylan Wray*** **6**

Circa Waves
SAD HAPPY
PROLIFICA/PIAS

Emerging in the wake of the noughties, Circa Waves survived in a period when no one knew what was going on with guitar bands. Zane Lowe made their second single his Hottest Record In The World and their debut album subsequently bulleted into the Top 10 in 2015. This, their fourth, is actually two albums, the first of which *(Happy)* came out in January. In the world of streaming, every release must have a 'story', so this becomes a two-part concept. The tracks on *Happy* are perfectly acceptable Lego-assembled indie rock; while *Sad* is much stronger, featuring more more interesting lyrics and electronic arrangements, with singer Kieran Shudall's vocal delivery more restrained and considered – much more of a tuneful Matt Healy rather than a helium Alex Turner. Final track *Birthday Cake* is a future iPhone torch-waving classic. ***Ben Wardle*** **6**

Pictish Trail
THUMB WORLD
FIRE

Johnny Lynch, aka Pictish Trail, was rightly showered with praise for 2016's *Future Echoes*. Now, four years later, in between running his own label, Lost Map, and curating the annual Howlin' Fling festival on his Isle Of Eigg homestead, he's back with a follow-up. Like its acclaimed predecessor, *Thumb World* features Lynch's lovely soothing vocal (much like Ben Gibbard in his Postal Service guise), plus more beguiling electro-acoustic pop. Album standouts include the riff-happy *Fear Anchor*, lead single *Slow Memories* and the gorgeous *Turning Back*. Lynch worked on ideas for the album with graphic artist Swatpaz, one of the creators of legendary cult TV animation *Adventure Time*, and if the video for *Slow Memories* is anything to go by, the duo really have succeeded in creating their own world. *Ben Wardle* **8**

Hilary Woods
BIRTHMARKS
SACRED BONES

Hilary Woods' historic link to the pop-alt-rock band JJ72 could not feel further removed with every new release she puts out. 2018's impressive *Colt* was a melancholy-tinged foray into Grouper/Mazzy Star territory, but on her latest, *Birthmarks*, she plunges even deeper into the darkness. Nerve-tingling pulses of industrial electronics hum menacingly alongside taut, intense string work, with her voice cutting through with a reassuring warmth. There's a deeply cinematic, overarching tone to the record, it being so rich in atmosphere and ambience as to be engulfing. It's a beautifully layered album that can be as tender and vulnerable as it can be powerful and all consuming. Woods feels as much sound designer here as she does songwriter, and the amalgamation of both worlds results in a stirring presence. ***Daniel Dylan Wray*** **8**

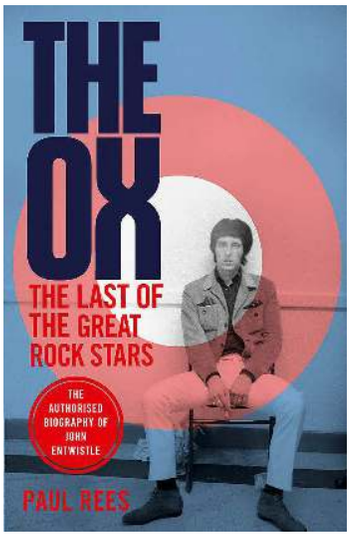
Waxahatchee
SAINT CLOUD
MERGE

On her fifth album Waxahatchee's Katie Crutchfield is freshly sober and searching for perspective. For a long time, the songwriter has found a way of neatly marrying singer-songwriter tropes with an indie/alt-rock grit, but here she seems more comfortable leaning towards the former as she opens herself up for inspection. The album is peppered heavily with country tendencies, both classic and rootsy and contemporary and shiny; the result is her most realised, striking songwriting to date. Her voice seems to slide and glide more freely with this kind of musical backing, the loose unravelling guitar lines and sparse tip-tap drums providing the required room for her to float throughout the record. Transitioning into a kind of Americana pop is something Crutchfield makes seem like the most natural thing in the world. *Daniel Dylan Wray* **8**

The Ox: Last Of The Great Rock Stars

PAUL REES

CONSTABLE £20



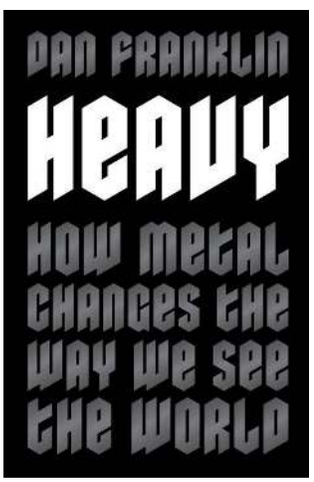
Considering he was a founding member of one of the biggest rock bands on the planet, it's surprising it has taken so long for John Entwistle to be the subject of a major biography. Even more surprising when you discover across the course of these pages what a fascinating, layered life The Who's bassist led. Yet being heard was always one of Entwistle's problems, especially when you're in a band with such larger-than-life personalities as Keith Moon and Pete Townshend. Entwistle was known for being the loudest bass player on the rock circuit, something that was borne out of the need to hear himself over the cacophonous racket Moon was making. Drawing on Entwistle's notes for an unfinished autobiography that he started before his coke-induced death in 2002, Paul Rees' entertaining, anecdote-heavy book gets under the skin of a multi-faceted man who nobly tried to achieve a tricky work/life balance that combined family commitment with huge swathes of rock 'n' roll excess. *Gary Tipp*

8

Heavy

DAN FRANKLIN

CONSTABLE £20



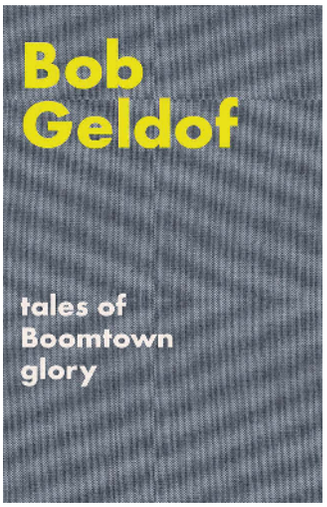
Released on Friday 13 February 1970, Black Sabbath's deranged self-titled debut is widely credited with the birth of metal. That's 50 full years of the genre's substantial density bearing down on us all. Which is in anybody's measure a shedload of heaviness. But what actually defines the 'heavy' in heavy metal? If you were foolhardy enough to attempt to distil its essence, what are you actually left with? (We're not entirely sure, but we know it's going to be black and sticky). Subtitled *How Metal Changes The Way We See The World,* seasoned metalhead journalist Dan Franklin's book attempts to assess the rarely explored full cultural impact that heavy metal music and its aesthetic has had on society. In order to give the genre the serious meaning he craves, Franklin adventurously explores any number of avenues, looking into the wider cultural landscape of books (*Lord Of The Rings*), films (*Mad Max 2*) and art (gothic horror). He even delves into the past for historic instances of 'metal' behaviour – as, let's face it, the 'Black Death' can't be that far removed from the mosh pit at Download Festival. *GT*

8

Tales Of Boomtown Glory

BOB GELDOF

FABER MUSIC £20



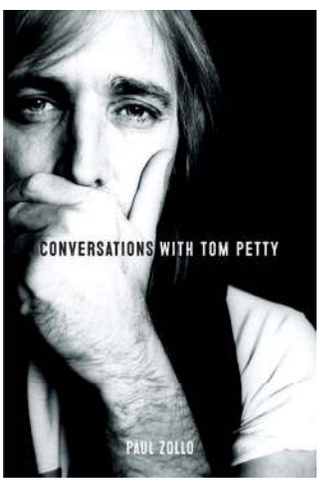
With masters of the art Cohen, Reed and Dylan long since anthologised, now comes the turn of Bob Geldof to have his copious song-words gathered up and set into print. In total, that's an exhaustive 189 songs – which amounts to seven albums with Irish pub-rock band The Boomtown Rats and a further seven less than essential solo albums compiled in book form. The fact that all the lyrics to his recently reformed band's not-yet-released LP *Citizens Of Boomtown* are already collected here does seem more than just a little bit previous. Saying that, there has always been a whole load of merit in Geldof's lyrical output and, amid all the album-track filler, his abundant talent for storytelling more often than not cuts through. In the grand tradition of Springsteen, when the silicon chip inside Bob's head switches to overload, he is able to conjure up a cast of believable characters and bung them into a compelling, often poignant, narrative. Geldof himself once said that rock 'n' roll is an articulate form of inarticulacy. It's a point well made. *GT*

6

Conversations With Tom Petty

PAUL ZOLLO

OMNIBUS PRESS £20



The outpouring of grief within the musical community after Tom Petty's untimely death from an accidental overdose of prescription drugs in 2017 said much about the total respect that The Heartbreakers man was held in by his peers. Music journalist Paul Zollo's newly expanded version of *Conversations With Tom Petty* goes a long way to explaining why. Instead of conventional biography territory, Zollo's authorised book takes the form of a number of Q&A sessions based on extensive interviews with the great man over the years. The big strength of this oral history approach is that its intimacy enables us to feel closer to Petty, the way his mind thinks and his generosity of spirit. As well as giving us a chronological timeline of events (Mudcrutch, The Heartbreakers, the Traveling Wilburys) and an account of close friendships formed along the way (George Harrison, Stevie Nicks, comedian Garry Shandling), there is also a special focus on the songwriting process, which Petty riffs on in nothing less than fascinating detail. It also includes a foreword and photo captions written by Tom Petty himself. *GT*

7

DREAM MACHINES

Klipsch
LA SCALA AL5

£12,000 www.henleyaudio.co.uk

A timeless speaker that brings high-quality sound and vintage styling to your home

Originally designed way back in 1963 and hardly changing from the original design in the near 60-year period that's followed, the La Scala AL5s from the speaker specialists at Klipsch clearly have a timeless quality about them.

Designed as a 'mini' version of the company's flagship Klipschorn, the La Scalas have a three-way, fully horn-loaded design that deliver concert-level sound from as little as 1W of power.

Each speaker is a two-part construction, but to ensure they look as one, the wood finishes are "book-matched" to the tone of the natural wood finish matches, and even so the wood-grain effect remains continuous from the top section to the bottom.

1 GET THE HORN
The mid/high enclosure features a newly-designed 1" tweeter with 90°x40° Tractrix horn, alongside a 2" midrange compression driver mated to a large exponential horn.

2 SPARKLING CLARITY
The low-end enclosure utilises a striking two-fold horn, reaching frequencies as low as 45Hz with sparkling clarity and imperceptible noise.

3 HANDMADE IN HOPE
The La Scala AL5s are handmade in Hope, Arkansas, at the same place where company founder Paul W. Klipsch made his first Klipschorn loudspeakers over 70 years ago.

1
2
3

MEET THE MAKER

AVID HIFI

Celebrating its 25th year in turntable manufacture, AVID HIFI has built an astonishing range of audiophile products with unique engineering principles. Everything stems from Conrad Mas' determined quest to build the perfect turntable. **Gary Walker** and **John Pickford** visit the company's Cambridgeshire HQ to find out whether he's succeeded

The truth, nothing more, nothing less. British manufacturer AVID HIFI's mission statement is a commitment to no-compromise engineering and pure, unveiled audiophile sound. That fundamental belief started for founder Conrad Mas as a 16-year-old when a school friend told him he'd built the best turntable in the world, using the Connoisseur bd1 kit. His friend was, of course, wrong.

"I didn't really have that much interest in audio equipment as a teenager," Mas tells *Long Live Vinyl* as we tour the company's facility on an unassuming industrial estate near the Cambridgeshire village of Kimbolton. "Music for me then was listening to Radio Caroline under the pillow when my parents had told me to go to bed.

"I went to a friend's house, who said he'd built the best turntable in the world. After five minutes, I showed him perhaps it wasn't the best in the world, so he asked if I wanted to buy it. It started me on a journey. I wanted to make the best turntable in the world."

Since then, Mas has slavishly studied every aspect of turntable design in an unswerving search for perfection, abandoning accepted

Speakers corner: AVID's range includes the mighty Referece One (left)

practice and starting from scratch. He got a job in a foundry to learn the principles of metal casting, which is central to AVID's rock-solid designs. The result of his quest is the company's flagship Acutus turntable, the first iteration of which arrived in 1999, 22 years after that bedroom conversation.

"I spent 20 years developing that Acutus," says Mas. "I had a parallel life of getting married and having children, but during that time I got jobs within certain industries, I hung out in the London reference library and the patent office, learning about everything. Through my parents, I had access to two universities and was able to do research and get people to carry out tests for me."

What became clear to Mas on that journey is that the essential answer to his quest for audio nirvana lay in the difference between good and bad vibrations.

"In a record, or any format, you're just recording vibrations," he explains. "When you replay, you have a problem that the original vibrations create bad resonance, which mars what you hear. It's like a veil over it, or it outright distorts the signal. Everything we do is eliminating that bad vibration as close to the source as possible. It's removing layers or curtains from what you hear.

"We have a unique system, where we ground the record to the main bearing, which channels the bad vibrations you can hear in a record away and lowers the noise floor. In our loudspeakers, we have a tuned mass damper that's coupled to the drive unit, so it lowers the noise floor of the speaker cabinet and the drive unit. It's all about eliminating bad vibrations so that you only hear the good vibrations."

On a tour of the factory floor, we witness the engineering precision that has led the company's component parts to attract attention from the Formula 1, medical and military industries. As the company insists on perfection, all parts are interchangeable with other units. With tolerances so tight, the part-matching process employed by most manufacturers is unnecessary.

"EVERYTHING WE DO IS ABOUT ELIMINATING THAT BAD VIBRATION AS CLOSE TO THE SOURCE AS POSSIBLE"

We're then treated to hearing the £31,000 flagship Acutus Reference MONO put through its paces in AVID's listening room, alongside a range of the company's own high-end phono stages and amps. As test track *Come Together* from The Beatles' *Abbey Road* unfolds, the results are awe-inspiring.

The sound isn't bright, warm, fast, relaxed or sticky toffee pudding flavoured; it's simply obvious there's nothing in the grooves of the vinyl we aren't hearing exactly as, or where, it's meant to be heard. Still, though, the inevitable question needs to be asked. Why should someone with a perfectly good turntable that cost a tenth of that price, or less, take the plunge?

"It's the difference between listening and having an experience," says Mas. "Everything we do is about making listening to music that experience and remembering it. On an AVID turntable, you'll hear things you've never remotely heard before. You'll start at one end of your collection and listen to all your records again. Your collection will be transformed."

The man with the masterplan: Conrad Mas is AVID HIFI's visionary in chief

If you don't have enough spare cash for the equivalent of a very nice new car to spend on your next deck, though, fear not. The company's build philosophy trickles down through its range – all the way to the far more modestly priced Ingenium Plug&Play.

"A typical hi-fi company that wants to get into the market will generally have a product that's economically priced to get sales," Mas tells us. "In doing an economically priced product, there will be shortcomings and issues with it, because it's tailored to a price. Then they will build on that product with all the shortcomings and limitations.

"We design the very best we can, unique to how we think it should be, and that becomes the master product from which we cascade down to lower price points using the knowledge we've gained from the top-of-the-range product."

"WE DESIGN THE VERY BEST WE CAN, AND THAT BECOMES THE MASTER PRODUCT, FROM WHICH WE CASCADE DOWN"

With an enviable range of turntables, AVID, now employing 10 people, have turned their attentions to amplifiers, speakers and are even working on tonearms and cartridges. Mas' dream of a needle-to-ear AVID listening experience is nearly a reality.

"We'll be able to either live the glory or fall on our sword, in as much as we do everything," he says. "A cartridge, when it tracks the groove on a record, creates its own reverberation, which passes back into the record, causing it to vibrate and move, becoming like a cymbal with grooves. As the cartridge traces the groove, the signal becomes more distorted. Our unique bearing/clamp grounds the record, keeping this bad vibration as low as possible.

"Our tonearms will follow the same design philosophy as our other products. Instead of the usual damping methods, which are only effective at certain frequencies, we're making our tonearms ultra-rigid and using them as transmitters, offering a path of least resistance to those bad vibrations, siphoning them away through the arm and into the turntable itself, where it's harmlessly got rid of."

So what next? With that needle-to-ear system within reach, and some of the finest turntables, phono stages and speakers money can buy now on the market, has Conrad Mas completed his journey? Fixing *LLV* with a typically steely expression, he explains there is plenty left for AVID to achieve.

"There are other products we're developing, such as an ultra-high-end turntable. After 20 years of development and another 20 in production, we've worked out a few other bits and pieces that might be able to push the envelope that bit further. It's probably another two years from completion. We'll then take that technology and cascade it down through the other products. It's a journey of research and development, and that never stops." ●

Thorens TD202

£549 www.thorens.com 01425 460760

Paul Rigby takes a close look at this manual turntable aimed squarely at the lifestyle user

Budget decks tend to be streamed into two groups. Firstly, there is the minimal approach to turntable design, the sort of lines you might see adopted by the likes of Rega and Pro-Ject. The latter take an almost Amish-like approach to turntable construction, keeping the parts tally low, the clutter to a minimum and the implementation pure. Sound quality is paramount here.

Then there is the second pathway, the lifestyle way. For this, sound is of course important, but it's not everything. For example, Audio-Technica's AT-LP140XP appeals to those users looking for DJ facilities on the cheap and for users attracted to Technics-like 'cool'.

The Thorens TD202 is a turntable that primarily takes the lifestyle road. That said, the TD202's basic build tenets will appeal immediately to those looking for a sound-quality bias. It is by no means shoddy, as you can sometimes find on a lifestyle deck.

Spanning 420x355x121mm and weighing in at a relatively light 3.9kg (much lighter than the above-mentioned AT-LP140XP, for example), the belt-driven, two-speed TD202 is a manual turntable, which means that you will have to lift the cartridge on and off the vinyl yourself – unlike other semi-automatic turntables in the Thorens range. And there's no auto-off switch here either, as you might find on budget Fluance turntables.

In terms of sound, though, this is a good thing because semi-automatic actions impose both high-frequency noise issues and vibration from the extra built-in mechanics.

What might prove an issue in terms of the above are the two features that move this design into the lifestyle arena. Firstly, there is a built-in phono amplifier supporting moving magnet cartridges. This will impose some high-frequency noise on the final sound, but it's also of great use to those who are short on budget (an external phono amp will add at least £50 to the cost of getting up and running). A built-in model also lowers the footprint on your shelving. Even so, I would recommend purchasing an external phono amplifier when you can if optimum sound quality is your goal.

Also included on the TD202 is a built-in USB port. This feature means that you can 'rip' vinyl discs to an external digital box and save the resulting rip to a digital file for use elsewhere.

Arriving with an aluminium platter, this part features a level of damping underneath to reduce noise. The rubber mat that sits on top is not the best, though. I'd heartily recommend a replacement that's felt or, even better cork, as soon as possible.

On the near-left is a speed selector switch, to the right of the platter is a power switch and on the far right sits an 8.8" tonearm, including a straight arm tube but an offset headshell, that can be removed if required. Hanging off the end of that is an Audio-Technica AT95E. It's a shame that the superior and newer VM95E couldn't have been included. Nevertheless, the AT-95E remains a classic design with its elliptical stylus tip. A dust cover is also included. I did note a rather strident air to the upper-mids and treble, although detail was easy, forthcoming and plentiful, while bass was big and bold. At this point, I removed the AT-95E and replaced it with a VM95E.

Immediately, the sound improved, becoming wholly more civilised and precise. Although vocal deliveries over both jazz and rock retained a slightly lit midrange aspect, it did calm a lot and even held a sense of 3D depth. Later, replacing the mat with a cork example, enhanced clarity, space and air in the mids, pushing more detail to the ear, as well as lowering the bass frequencies.

The Thorens TD202 is a feature-packed lifestyle turntable. In sonic terms, it's a solid performer right out of the box, but it also offers plenty of scope for low-cost and effective upgrades if you want to enhance the sound quality.

8

VERDICT

PROS	CONS
DETAIL	PLATTER
EASY TO INSTALL AND USE	PLATTER MAT
TWEAKABLE	FORWARD MIDRANGE
ROCK PERFORMANCE	

TEAC TN-3B

£399 www.teac-audio.eu

John Pickford runs the rule over a fully-featured deck with classic styling and an excellent tonearm

TEAC's latest belt-drive turntable is classically styled, complete with an S-shaped tonearm, yet incorporates a couple of modern features. The TN-3B's built-in Moving Magnet (MM) phono stage allows the deck to be connected to a line-level amplifier or powered loudspeakers, for those who wish to enjoy vinyl replay without the clutter of amplification boxes. A USB output is also included to enable digital archiving.

The tonearm, co-developed with high-end manufacturer SAEC, is unusual, as it features knife-edge, pivot point bearings. This means that when handled, the arm feels loose with a level of play that would be excessive in a traditional design, however this static-balanced, low-friction design is beneficial for stability. Attached to the tonearm is a universal detachable headshell fitted with an Audio-Technica AT VM96E MM cartridge.

Setting up the TN-3B is easy; you just have to install the platter onto the centre shaft, attach the drive belt to the motor and fit the tonearm's counterweight. Easy-to-follow instructions are included, which also explain how to clean your vinyl. Examining the platter, I notice it looks uncannily similar to that fitted to the popular Pioneer PL-12D from 1973. The casting even has the inner-rim onto which the Pioneer's belt was attached, yet it's redundant here, as the TEAC's belt fits to the outer rim.

WHEN MARVIN GAYE STARTS SINGING, I HEAR HIM TRAPPED SOMEWHERE WITHIN MY SPEAKERS

At the rear of the unit, along with the USB output and power outlet, are RCA phono connectors and a switch to engage or bypass the internal phono stage. These features are excellent for upgradeability, as better cables can be substituted for the supplied freebie wire and you can choose to use an external phono stage, such as one incorporated within an amplifier.

Swiftly set up and ready to play, I set the platter spinning and listen out for motor noise, which is barely audible and betters some far more expensive turntables; this is an impressive start. Using the integral phono stage, I connect to the line input of my reference amplifier and drop the stylus into the groove of Marvin Gaye's *What's Going On* (Motown 1971). As the Funk Brothers lay down the groove beneath Eli Fontaine's gorgeous alto saxophone riff, I am aware of a lack of

The TN-3B employs TEAC's new S-shaped tonearm

resolution, with curtailed frequency extremes and an opaque midrange. When Marvin sings, I hear him trapped somewhere within my speakers with little of the soulful projection I am used to. Bypassing the TEAC's internal phono stage and plugging into the phono stage of the Naim Nait XS 3, I replay the track and listen as it springs to life. Now there is decent fidelity with air and space in the upper registers and weight to the bass, while Marvin leaps from the speakers with his impassioned delivery. This is a night and day experience. The internal phono stage may be fine to get you up and running, but sound quality is mediocre at best.

Having unlocked the TN-3B's potential, I proceed with the external phono stage to play *Mr. Blue Sky* from ELO's *Out Of The Blue* (Jet 1977). This is a dynamic and dense recording, with multi-layered vocals battling for space amidst the various keyboards and guitars. Although not as open and detailed sounding as I know this track can be, the TEAC gives a good rendition that gets my toes tapping. Pitch stability is excellent, so rhythms are accurate and infectious.

Mono acoustic jazz from vibes player Bobby Hutcherson on his debut album *Dialogue* (Blue Note 1965) reveals TEAC's ability to portray naturally recorded instruments, as well as produce a focused central image. A session playing some old mono 45s from the 1960s showed off the unit's ability to make the best of these narrow-band recordings, an achievement that evades some higher-fidelity players.

Much of the sound quality available from the TN-3B can be attributed to the excellent (yet affordable) AT VM96E cartridge. Most users need not be tempted to upgrade this part of the package until the cartridge is worn out. Swapping out the supplied cables for better ones is a worthwhile upgrade too, as I discover by substituting the basic wire for Chord Company's Clearway interconnects. Replaying the aforementioned test tracks, the sound opens out superbly, presenting a wider stereo image and more involving sound all round.

The TN-3B's upgradeability is one of its top attributes. Using it through a good external phono stage, connected via better cabling, instantly makes it an attractive proposition in the £400 turntable market. Straight from the box, the TEAC will play your record collection perfectly well, however, be sure to know there's plenty more to come from this sleek and stylish vinyl spinner if its potential is realised.

8

VERDICT

PROS	CONS
FULLY FEATURED	MEDIOCRE PHONO STAGE
UPGRADEABILITY	
EXCELLENT TONEARM	
EASE OF USE	
CLASSIC STYLING	

CLOSER

VINYL'S GREATEST FINAL TRACKS

#11 LCD SOUNDSYSTEM
NEW YORK, I LOVE YOU BUT YOU'RE BRINGING ME DOWN

A tender ballad about fast-track urban gentrification closes out *Sound Of Silver*. **Gary Tipp** seeks planning permission

James Murphy clearly is a man who places a lot of importance on the power and symbolism of colours. Having recorded their 2005 debut at Long View Farm Studios in Massachusetts, LCD Soundsystem returned for the *Sound Of Silver* sessions in 2006.

Murphy later explained to a journalist that he physically covered the whole studio in tin-foil and silver fabric to set the overall tone for the album. "The first record, I went to a farm and I walked away from it and I listened to the record and I thought it sounded too woody," he rationalised.

"With *Sound Of Silver,* I went to the farm again and covered the whole studio in silver fabric and tin foil so it would be more silver." It worked out to be a statement of genius intent and the album remains the band's defining masterpiece. "We made the studio silver as a constant reminder to remember glam rock, Chrome and DAF, the things that I think of as shiny music," he continued. "T. Rex, Heaven 17 and Human League… Hawkwind, with *Silver Machine*."

Despite the desired adjustments to the metallic hue of the studio, Murphy remembers experiencing a difficult time creating the album. "Making *Sound Of Silver* was very emotional at times, where I just hated making that record," he told *Clash* magazine in 2010.

SQUALID & CRIME-RIDDEN

Anxiety and loss are recurring themes throughout the album, from the aching pain of losing a friend on the mournful *Someone Great* to the lessening of once strong emotion on the album's epic closer, *New York, I Love You But You're Bringing Me Down* – a piano-led power ballad with a difference.

Murphy's musical vocabulary was indelibly inspired by the city he moved to from the suburbs as a teenager in 1989. From The Velvet Underground in the late 1960s right through to the golden age of hip-hop in the late 80s, via disco, Danceteria and the punk and post-punk of the Bowery scene, his band, LCD Soundsystem, absorbed all the magical musical influences the Big Apple had to offer.

Now the city and its resultant art was changing, and not for the better. During the 70s, NYC came perilously close to financial ruin. It was dirty, squalid and crime-ridden, but it possessed a raw glamour all of its own. By the turn of the millennium, the city had been fast-tracked into gentrification, making it a far safer and much wealthier place. Legendary shithole venue CBGB, for example, was developed into a high-end fashion boutique.

IT'S TIME TO MEET THE FAMILY

Despite the track's emotional heft, Murphy's vocal phrasing on *New York I Love You…* has been compared in some unkind quarters to that of Kermit The Frog. Clearly a man able to laugh at himself, the video made to accompany the song was shot with the downtrodden green amphibian taking centre stage. It's not until the closing frames that it's revealed the man with his hand up the puppet's arse is none other than James Murphy. ●

"I covered the whole studio in tin foil so it would be more silver"

ERIKA GOLDRING/GETTY

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2020 ALBUM RELEASES

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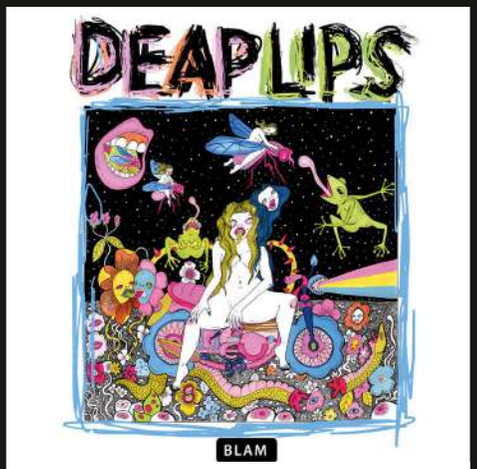


DEAP LIPS - DEAP LIPS
13/03/2020

LP, LTD BLUE LP, LTD WHITE LP, CD, TAPE, DL

THE ORB - ABOLITION OF THE ROYAL FAMILIA
27/03/2020

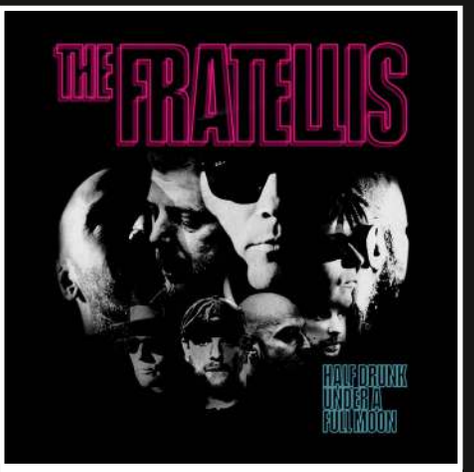
LP, LTD CLEAR LP, CD, DL

RON SEXSMITH - HERMITAGE
17/04/2020

LP, LTD PINK LP, CD, DL

RUMER - NASHVILLE TEARS
24/04/2020

LP, LTD LP, BABYBLUE LP, CD, TAPE, DL



THE FRATELLIS - HALF DRUNK UNDER A FULL MOON
08/05/2020

LP, LTD LP PINK, LTD LP BLUE, CD, LTD TAPE, DL

THE PSYCHEDELIC FURS - MADE OF RAIN
01/05/20

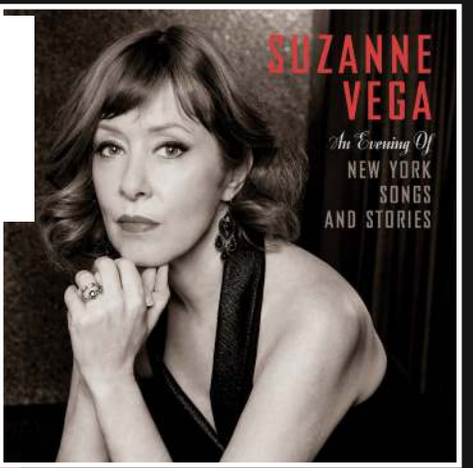
LTD SPLATTER 2LP, LTD PURPLE 2LP, 2LP, CD, TAPE & DL

LIVE

14TH MAY ROYAL ALBERT HALL, LONDON

SUZANNE VEGA
AN EVENING OF NEW YORK SONGS AND STORIES
1/5/20

LP, LTD RED LP, CD, DL



ALSO AVAILABLE FROM COOKING VINYL new albums from Isobel Campbell, Sam Lee & Paul Kelly

NEW ALBUMS COMING SOON ON COOKING VINYL from Passenger, The Waterboys, Richard Walters, The Rifles, Fantastic Negrito, The Bronx, '68, 47 Soul, Fickle Friends and more

WELCOME...

Record Store Day celebrates its 13th birthday this year. I bet the handful of record shops that took part in the first ever RSD (Piccadilly Records, Jumbo Records, Resident, Sister Ray, Rough Trade, Rapture, Spillers and Avalanche Records) can hardly remember what I suspect was a much more low-key affair than the event we know today.

Jump forward more than a decade and we have added over 200 record shops to that list – and rather remarkably each one of those original eight shops will be taking part again on Saturday 18 April 2020.

And whilst 13 may be unlucky for some, in our 13th year we are very lucky to welcome 13 new shops to the RSD celebrations (if you can believe it!): Clocktower, Creekside Vinyl, Five Rise Records, Overdraft Records, Red Robin Records, Released Records, Some Nice Things, Strange Victory, The Vinyl Whistle, Vinyl Attraction, Wax & Beans, Wax at Moorgate and Wilderness Records.

They will no doubt all do an excellent job of introducing the joys of record shopping to a whole new set of music fans in their towns and celebrating both RSD and vinyl collecting.

It's particularly heart-warming to see that, more than a decade on from RSD's beginnings, there are such a healthy number of new shops opening. Many of these are appealing to a new generation of young music fans and business owners, who will pave the way for future generations.

It also is a real joy to see vinyl still bucking the physical trend, with sales growing another 6% on 2018. This is something nearly every music industry exec would have said was impossible back in 2007! Yet here we are about to embark on one of the biggest music celebrations in the calendar in its honour – and we are only a fraction away from a £100m-a-year vinyl market in the UK.

Of course, in true RSD fashion we are excited to bring you the usual array of super-special limited edition vinyl releases. I'd particularly like to draw your attention to three titles that are being released to aid the incredible work of our charity partners War Child. Please consider picking up one of the following on your RSD travels: David Bowie – *CHANGESNOWBOWIE*, U2 – *11 O'Clock Tick Tock* and Manic Street Preachers – *Done & Dusted,* as £1 from each unit sold will be donated to their work.

Finally, I'd like to thank each and every one of the record shops taking part, new and old, for all of the time, dedication and support that goes into making RSD such a special day. You are the unsung heroes of the music industry, the real-life algorithms, curators and tastemakers on the front line of the music business. RSD is about celebrating YOU. Your culture, your independence and your commitment to bringing together the music lovers in your communities.
I hope you all have a fantastic RSD 2020! Thanks for reading.

Megan Page
Record Store Day Coordinator

! ALL RELEASES CORRECT AT TIME OF GOING TO PRESS BUT SUBJECT TO CHANGE

Please check your local record store or go to www.recordstoreday.co.uk for the latest details

The 3 Pieces
Iwishcan William (12″)
Rogue Cat Records
Remastered reissue of this rare cosmic, funked out go-go boogie bomb from Washington DC, includes remixes from Dan Idjut/The Idjut Boys & LEXX.

Aashid Himons
The Gods And I (12″)
Music For Dreams/ Fyraften Musik
Classic 1984 electronic/reggae/boogie-funk from *Kosmik Gypsy* LP, with remastered Fyraften 2019 version.

Ace Of Base
The Sign (7″)
!K7 Records
Exclusive Record Store Day version of the UK No.2 and US No. 1 single from 1993 pressed on 7-inch picture disc and limited to 700 UK copies.

Acid Mothers Temple
Nam Myo Ho Ren Ge Kyo E (2LP)
Space Age Recordings
Pink 180g double vinyl edition of 2007 album remastered by John Rivers at Woodbine Street Studio. Never before on vinyl.

Al Green
Green Is Blues
Fat Possum (LP)
Al Green's first record for Hi Records, celebrating its 50th anniversary. Tip-on Jacket, 180g vinyl, with liner notes. Split green and blue vinyl.

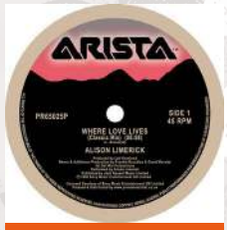
Alain Goraguer
OST: La Planete Sauvage (LP)
Superior Viaduct
Yellow vinyl repress of the OST from this 1973 animated sci-fi classic on coloured vinyl for the first time in Europe.

ALICE COOPER LIVE AT THE APOLLO THEATRE 1982 (2LP)
RHINO WARNER
Classic performance recorded live at The Apollo Theatre in Glasgow, Scotland, Feb 19, 1982 on Cooper's Special Forces tour. Only three tracks: *Who Do You Think We Are, Under My Wheels, Model Citizen,* previously released.

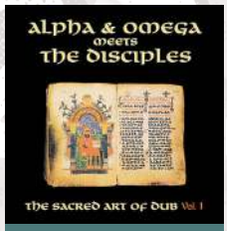
The Alarm
Electric Folklore Live '88 (2LP)
21st Century Recordings
Expanded 2LP version of the original 1988 album featuring 10 previously unreleased live tracks. 750 UK copies.

Alessandro Alessandroni
Ritmo dell'industria n. 2 (LP)
BTF
Italian composer and musician's extremely rare 1969 album, limited to 500 copies.

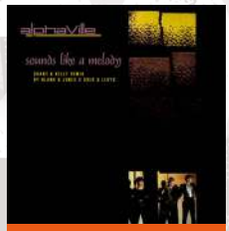
Alfredo Linares Y Su Sonora
Yo Traigo Boogaloo (LP)
Vampisoul
Replica reissue of globetrotting Peruvian bandleader's sought-after 1969 album, remastered from original tapes.



Alison Limerick
Where Love Lives (12″)
Arista
Fully remastered reissue celebrating the 30th anniversary of the original release in 1990. Features a rare Frankie Knuckles remix.



Alpha & Omega Meets The Disciples
Sacred Art Of Dub Volume 1 (LP)
Mania Dub
On vinyl for the first time over 20 years later with two bonus tracks, pressed on white vinyl.

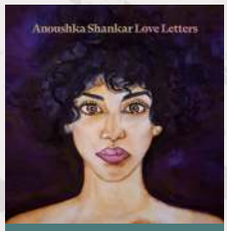


Alphaville
Sounds Like A Melody (12″)
WM Germany
Special unreleased new mix created by Marian Gold and Bernhard Lloyd plus DJ duo Blank & Jones.

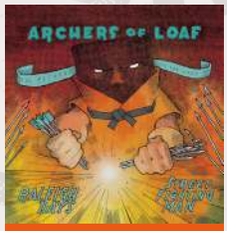
The Amorphous Androgynous
A Monster Psychedelic Bubble (LP)
FSOL Digital
Numbered release featuring new single *We Persuade Ourselves We Are Immortal.*

Andy & The Odd Socks
Happy Birthday/ Remember You're An Odd Sock (7″)
CMG
Popular CBBC children's presenter releases double A-sided 7″ picture disc.

Annihilator
Triple Threat Unplugged (12″)
Neverland Music Inc
Acoustic material previously only available on 2017's *Triple Threat* CD album from these Canadian thrash metal protagonists.



Anoushka Shankar
Love Letters
Mercury LP
Respected sitaritst and composer Anoushka Shankar (daughter of Ravi) launches new material with guest appearances from Ibeyi and Alev Lenz.



Archers Of Loaf
Raleigh Days/Street Fighting Man (7″)
Merge Records
First new material in 20 years from North Carolina indie-rock act, complete with Rolling Stones cover on the B-side.

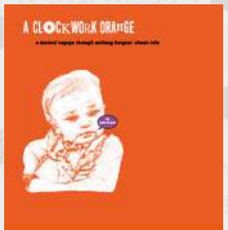
Art Brut
Modern Art (7″)
Alcopop!
Reissue of 2004 single with each of the 300 sleeves hand-painted by a real human, including Art Brut fans and singer Eddie Argos himself.

Asha Puthli
Asha Puthli (LP)
Mr Bongo
Coloured vinyl reissue of Indian musician's 1973 debut album pressed on Sky Blue vinyl and including a cover of JJ Cale's *Right Down Here.*

Asking Alexandria
Stand Up And Scream (LP)
Sumerian Records
10-year anniversary piece with new album artwork. Comes with additional insert sheet featuring candid pictures of the band, who release a new album this year.

Badflower
The Jester Acoustic (12″)
Big Machine UK
Acoustic version of the Californian rockers' latest single *The Jester*, which marks their third number one single in the US on Active Rock.

The Bamboos
Twenty Years 2000-2020 (2x7″)
Tru Thoughts
Collection of the Aussie funk and soul collective's most loved tracks on dinked black 7″ vinyl in double gatefold sleeve.



Band Of Pain
A Clockwork Orange (12″)
Dirter Promotions
Tribute to Anthony Burgess' classic novel, from the Splintered splinter group, appropriately enough pressed on orange vinyl with 500 UK copies.

Bardo Pond
On The Ellipse (2LP)
Fire Records
Sixth album from Philadelphia psychedelic rock act, reissued on double purple vinyl for the first time since 2003, limited to 750 in the UK.

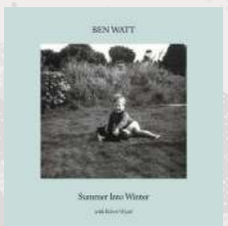
Barry Dransfield
Barry Dransfield (LP)
Glass Modern
First vinyl reissue in nearly 20 years of Dransfield's debut, originally released on Folk Mill imprint, with new sleevenotes by lifelong fan Nick Saloman.

Bastille
All This Bad Blood (2LP)
VEMI
First time ever the repack of the band's triple platinum No.1 debut *Bad Blood* has been made available on vinyl, with bonus tracks from the CD version.

Batmobile
Big Bat A Go-Go (7″)
Music On Vinyl
Two tracks by legendary Dutch psychobilly kings Batmobile, re-recorded with a horn section and released on vinyl for the first time in disco sleeve.

BBC Radiophonic Workshop
Four Albums 1968-1978 (6CD)
Silva Screen
Collection of four primary RWS CDs with two rare and collectable bonus discs.

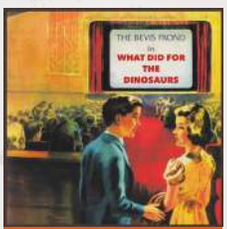
Beck/St Vincent
No Distraction/ Unventful Days (7″)
Capital Us
Annie Clark has unfolded new dimensions of *Uneventful Days*, aka "possibly the best song Beck has made since *Morning Phase*."



Ben Watt With Robert Wyatt
Summer Into Winter (12″)
Cherry Red
Watt's collaboration with Robert Wyatt originally released as an EP in March 1982, remastered at Abbey Road for RSD 2020.

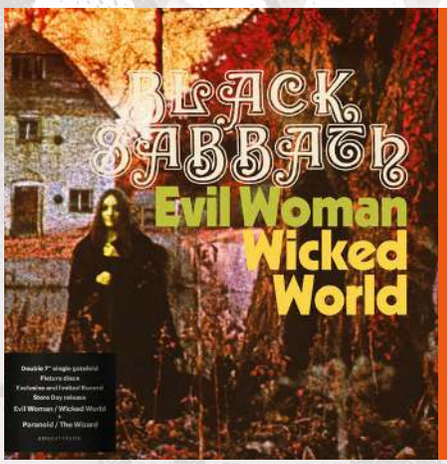
Bert Jansch
Live In Italy (2LP)
Earth Recordings
Unreleased live recording of Jansch's stunning concert in Mestre at the Teatro Corso, featuring Martin Jenkins, Sam Mitchell and Leo Wijnkamp Jr.

The Bevis Frond
Valedictory Songs (2LP)
Fire Records
2000 album that Nick Saloman believed to be his last as Bevis Frond, recorded in Gold Dust Studios with a new sense of optimism and a fuller sound.



The Bevis Frond
What Did For The Dinosaurs (2LP)
Fire Records
More upbeat 2002 follow-up to *Valedictory Songs*, released on double LP with gatefold sleeve, limited to 500 copies in the UK.

B-Fax
B-Fax (LP)
Disco-Ordination
A first physical release for the This Is The Kit, Rozi Plain and The Liftmen drummer with Plain guesting on vocals. Black vinyl, 500 copies only.



BLACK SABBATH
EVIL WOMAN/ WICKED WORLD/ PARANOID/ THE WIZARD (2X7″)
BMG
Four-track double picture disc package featuring four iconic images of the Sabbath members. Tracks are *Evil Woman (Don't You Play Your Games With Me)/ Wicked World/ Paranoid/ The Wizard.*

Biffy Clyro
The Modern Leper/ Modern Love (7″)
Warner
Double A-side 7-inch of Frightened Rabbit and David Bowie live cover versions, pressed on white vinyl.

Bill Evans
Some Other Time: The Lost Session From The Black Forest (2LP)
Resonance Records
Critically acclaimed 2016 release from jazz piano icon, recorded in 1968. 6,000 worldwide.

Black Honey
Corrine (12″)
Black Honey
Love heart-shaped 12″ single featuring live fan favourite *Corrine*, ahead of the release later this year of the bad's as yet untitled second album.

The Black Keys
Let's Rock (2LP)
Nonesuch
Special numbered edition of the 2019 comeback album from Dan Auerbach and Pat Carney, it's limited to a mere 500 copies in the UK.

Black Lips Ft. Kesha
They's A Person Of The World (7″)
Fire Records
Black Lips and pop superstar Kesha join forces for this lush country ballad. Released exclusively for Record Store Day.

Blanck Mass
Blanck Mass (2LP)
Sacred Bones
Blanck Mass' thrilling debut album is back in print for the first time since 2011. What's more it's on green and blue starburst coloured vinyl.

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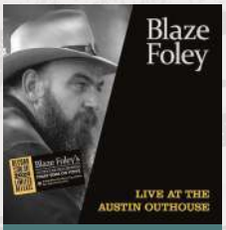
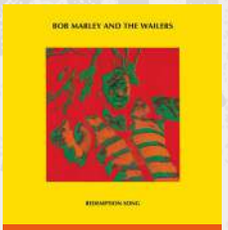


Blaze Foley
Live At The Austin Outhouse (LP&7")
End of an Ear/Lost Art
Austin's legendary singer-songwriter in his final appearance days before his murder. Plus bonus 7-inch.

BMX Bandits
C86 (LP)
Glass Modern
Debut LP from the BMX Bandits, not available on vinyl since its release in 1990, features Norman Blake and Francis MacDonald of Teenage Fanclub.

Bob James
Once Upon A Time: The Lost 1965 New York Studio Sessions (LP)
Resonance Records
Unissued recordings from jazz pianist from the Wollman Auditorium in New York City.

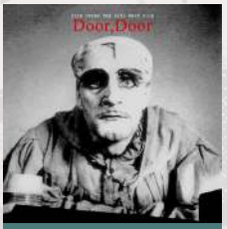


Bob Marley
Redemption Song (12")
UMC
Recreation of the original limited edition UK 12" on clear vinyl, plus the rare Band version and a live *Sheriff* from the 1977 Rainbow Theatre gig.

Bob Mould
Circle Of Friends (2LP)
Demon Records
Sugar and Hüsker Dü man's live set recorded in 2006 at the legendary 9:30 Club in Washington, D.C, on heavyweight clear vinyl.

Bobby Moore/ Sweet Music
(Call Me Your) Anything Man/I Get Lifted (LP)
Soul Brother Records
Two sought-after Scepter/Wand disco classics from the New Orleans bandleader.

Bobby Parker
Soul Of The Blues (LP)
Rhythm And Blues
Virtuoso blues guitarist who inspired John Lennon, Eric Clapton, Carlos Santana and Jimmy Page finally gets a vinyl compilation of his work.



The Boys Next Door
Door, Door (LP)
Rhino Australia
40th anniversary reissue of the first album featuring Nick Cave, before the band morphed into The Birthday Party. Pressed on red vinyl.

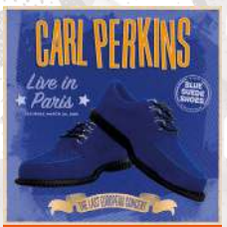
Brandi Carlile
Black Hole Sun/ Searching With My Good Eye Closed (12")
Elektra
Coloured 12" from the Americana singer and Soundgarden collaborator.

Brian Eno
Rams OST (LP)
UMC
Original soundtrack to Brian Eno's score for *Rams*, Gary Hustwit's 2018 documentary portrait of legendary German industrial designer, Dieter Rams.

Britney Spears
Oops! I Did It Again (LP)
CMG
Reissue of the pop megastar's 2000 second album which featured a cover of *(I Can't Get No) Satisfaction*, includes remixes, B-sides & rarities.

Broken Bones
Dem Bones (LP)
Fall Out/Jungle
1984 debut album from the Potteries punks (Bones, Tezz, Baz and Nobby) reissued on limited black & white QUAD (quartered) vinyl.

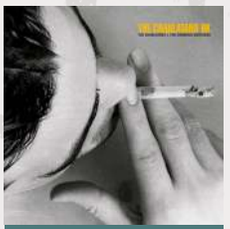
Caribou
Swim 10th Anniversary Edition (2LP)
City Slang
Reissue of seminal 2010 album from Canadian electro star Dan Snaith, aka Caribou. Only 800 copies available.



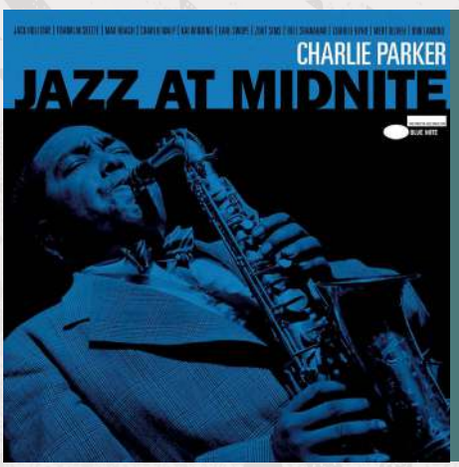
Carl Perkins
Live In Paris (LP)
L.M.L.R.
Live recording of the final European concert by the Sun Studios legend, who passed away in 1998. Pressed on blue vinyl and limited to 3,500.

Carter The Unstoppable Sex Machine
1992: The Love Album (LP)
Chrysalis
Commemorative picture disc of UK No. 1 album, featuring their EU 'Flag of Europe' design.

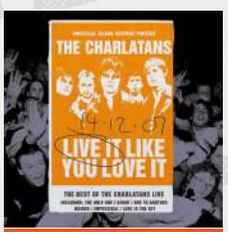
Cat Stevens
But I Might Die Tonight (7")
UMC/Island
Single from T*ea For The Tillerman* album with previously unreleased alternative version of the song from the film *Deep End*. Blue vinyl.



The Charlatans UK
The Charlatans UK Vs. The Chemical Brothers (LP)
Beggars Banquet
All five Charlatans/Chemical Brothers remixes together on vinyl for the first time.



CHARLIE PARKER
JAZZ AT MIDNITE: LIVE AT THE HOWARD THEATRE (LP)
UME/BLUE NOTE
Recorded live at the Howard Theatre, Washington, D.C., in 1952/53 and previously only released as part of a larger CD-only collection. This new vinyl package includes original liner notes.



The Charlatans
Live It Like You Love It (2LP)
UMC/Island
2001 live set from Manchester Evening News Arena with original Tom Sheehan live photograph art cards.

Charles Mingus
Mingus Ah Um Redux (2LP)
Get On Down
First time on vinyl featuring a second disc full of rarities from the *Mingus Ah Um* sessions, with only 3,000 copies pressed worldwide.

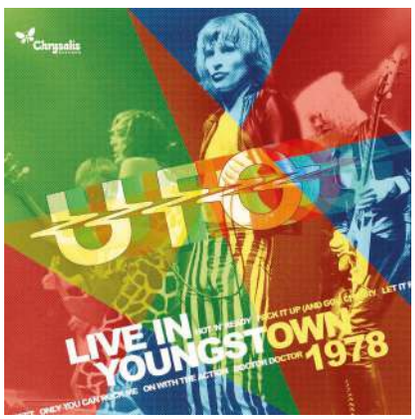
Charli XCX
Vroom Vroom (12")
Atlantic
140g coloured pressing from the Essex popster featuring the tracks *Vroom Vroom/Paradise (ft. Hannah Diamond)/Trophy/ Secret (Shh).*

Chrysalis RECORDS

RECORD STORE DAY UK
18.04.2020

CARTER
THE UNSTOPPABLE
SEX MACHINE
'1992: The Love Album'
Ltd. Edition Picture Disc

PAUL HARDCASTLE
'19: The Mixes'
Ltd. Edition Mini LP
35th Anniversary Release



UFO
'Live In Youngstown 1978'
180gm Double Black Vinyl
Previously Unreleased

ULTRAVOX
'Sleepwalk [Steven Wilson Mix]'
Previously Unreleased Mixes
40th Anniversary 12" Clear Vinyl

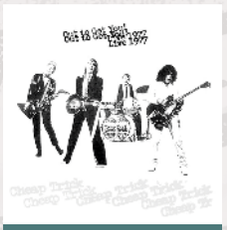
TWO TONE RECORDS

THE SPECIALS
'Dub Mixes'
10" Black Vinyl
Previously Unreleased

VARIOUS ARTISTS
'Dance Craze'
180gm Black Vinyl
40th Anniversary Half-Speed Master

VARIOUS ARTISTS
'This Are Two Tone'
180gm Black Vinyl
40th Anniversary Half-Speed Master

Charly Coombes
All In The End Is Harvest (LP)
Finyl Vinyl
Fourth album from Charly Coombes featuring siblings Gaz and Rob of Supergrass, written and recorded in São Paulo.

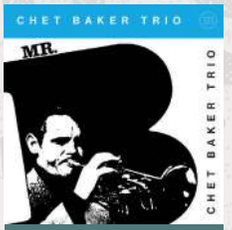


Cheap Trick
Out To Get You (2LP)
CMG
Live album recorded by the famed Illinois rock band in 1977 two years before the release of their legendary *…At Budokan* album.

The Chemical Brothers
Surrender To Love (12″)
VEMI
20th anniversary release from Ed and Tom containing two mixes never before released on vinyl by The Avalanches.

Cherry Ghost
Beneath This Burning Shoreline (12″)
Heavenly Recordings
First vinyl release for band's 2010 second album, featuring the singles *Kissing Strangers* & *We Sleep On Stones*.

Cherry Ghost
Live At The Trades Club (12″)
Heavenly Recordings
Career-spanning live performance from Cherry Ghost released for the first time on physical format.



Chet Baker Trio
Mr. B. (LP)
Tidal Waves Music
The first official reissue of Chet Baker's classic 1984 *Mr.B.* album as deluxe 180g vinyl edition strictly limited to 1,500 copies worldwide.

Chris Smither
More From The Levee (LP)
Signature Sounds
Extra songs from the 2013 New Orleans retrospective of Smither's five-decade career with an all-star band including the legendary Allen Toussaint.

Christine And The Queens
La Vita Nuova: Sequences 2 et 3 (7″)
Because Music
Two new songs and two exclusive piano and vocal versions in 7″ gatefold edition.

Christy Moore
Prosperous (LP)
Tara Music
Reissue of the 1972 first release on Irish music label Tara that's been out of print for nearly 40 years. Remastered from the original master tapes.

Chuck Mosley
First Hellos And Last Goodbyes (LP)
blocGLOBAL
Collection of live performances from the ex Faith No More & Bad Brains member, pressed on Aqua Blue vinyl. 1,100 copies.

The Church
Gold Afternoon Fix (LP)
Real Gone Music
First vinyl reissue of the 1990 album from the beloved Australian band, pressed on gold vinyl with 500 copies available in the UK.

The Cinematic Orchestra/London Met Orchestra
The Crimson Wing: Mystery of The Flamingoes (2LP)
Disney
Pink vinyl, RSD exclusive.

The Claude Diallo Situation
I Found A New Home (LP)
Dot Time Records
First release with the Swiss musician's current band recorded at Tedesco Studio in New York. Hand numbered.

Clint Eastwood & General Saint
Stop That Train (7″)
Greensleeves
The freestylin' deejay duo appear on a glow-in-the-dark 7-inch for the first time. An RSD exclusive.

Clutch
The Obelisk (17LP) Weathermakers
Beautifully designed foil/cloth boxset of Clutch's Weathermaker Music vinyl releases, plus turntable mat and artist-signed lithograph.

The Comet Is Coming
Imminent (12″)
Decca
Exclusive 12″ featuring a pulsating, frenetic number with lyrics and vocals by Joshua Idehe on the A-side.

Corb Lund
Cover Your Tracks EP (12″)
New West Records
EP featuring covers of Lee Hazlewood, Billy Joel, Marty Robbins and AC/DC on 12″ coloured vinyl.

Corporation Of One
So Where Are You/ The Real Life (12″)
Smokin'
30-year anniversary release of this rare, collectable house/garage crossover gem limited to 500 copies.

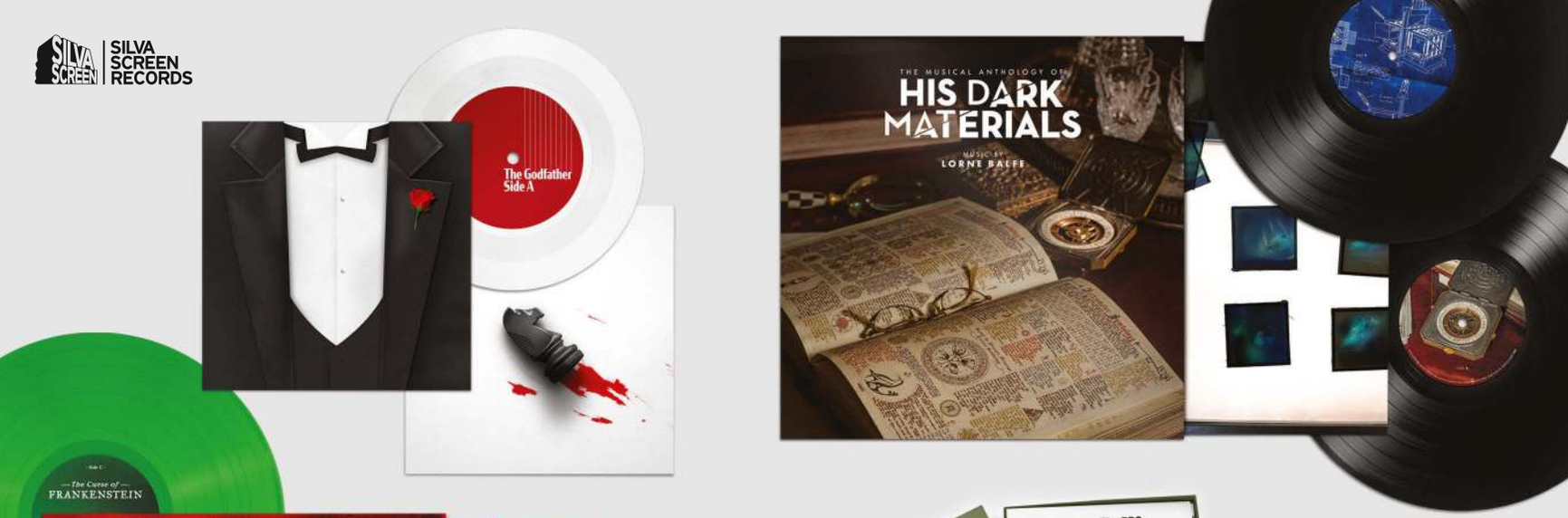
THE CURE SEVENTEEN SECONDS (LP)
UMC/POLYDOR
First picture disc release of 40th anniversary edition of The Cure's classic second album *Seventeen Seconds* as a Record Store Day 2020 exclusive. Features the single *A Forest*. Only2,500 will be available in the UK, with a download card included.

Cradle
The History (LP)
Modern Harmonic
All-female garage rock band formerly known as The Pleasure Seekers and featuring a pre-glam Suzi Quatro. Tracks recorded live in Detroit, 1970.

Craig Finn
All These Perfect Crosses (2LP)
Partisan
B-sides and alternate versions from Finn's albums *Faith In The Future*, *We All Want The Same Things* and *I Need A New War*.

! ALL RELEASES CORRECT AT TIME OF GOING TO PRESS BUT SUBJECT TO CHANGE
Please check your local record store or go to www.recordstoreday.co.uk for the latest details

SILVA SCREEN RECORDS



RECORD STORE DAY UK
18.04.2020

THE GODFATHER 7" on white vinyl, limited edition numbered pressing of 1500

THE MUSICAL ANTHOLOGY OF HIS DARK MATERIALS 12" double LP with 'multiverse' print, limited edition numbered pressing of 1000

DRACULA / THE CURSE OF FRANKENSTEIN 12" double LP on 'Blood Red' & 'Cursed Green' vinyl, limited edition numbered pressing of 1000

THE BBC RADIOPHONIC WORKSHOP: FOUR ALBUMS 1968-1978 CD boxset, with 2 bonus CDs 'The Changes' & 'The Stone Tape'

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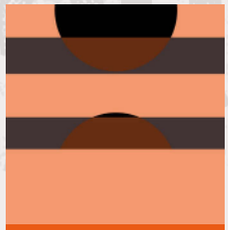
Please check your local record store or go to www.recordstoreday.co.uk for the latest details

The Cure
Bloodflowers (2LP)
UMC/Polydor
First time on picture disc for this 20th anniversary RSD 2020 exclusive, Grammy-nominated 2LP set from Robert Smith's cheery chappies.

Cybotron
Colossus (LP)
Dual Planet
First vinyl reissue of the mega rare original 1978 LP by the Australian electronic duo. 500 copies, pressed on 'Cosmic Void' coloured vinyl.

Czarface
Czarface & The Return Of Metal Face (LP)
Silver Age
All-new collaboration with MF Doom packaged in an all new comic book with the LP and limited to 7,500 in the world.

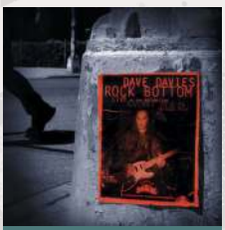


Dalvanius And The Fascinations, Golden Harvest
Voodoo Lady/ I Need Your Love (7″)
Warm
Get your hands on the cream of the late-70s Kiwi disco scene.

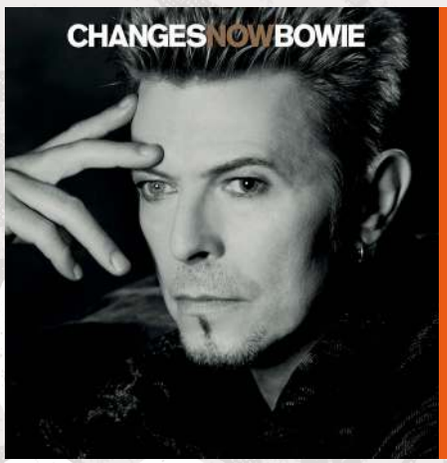
Damaged Bug
Bug On Yonkers (LP)
Castle Face
Damaged Bug is the side project of the Oh Sees' John Dwyer. This RSD exclusive is a collection of cover versions of songs by the psych legend Michael Yonkers.

Damien Jurado
Birds Tricked Into The Trees/From Devils To Davis (7″)
Loose
The latest 45 from the acclaimed indie folk songwriter with a brand new song on the flipside.

Daniel Johnston
The End Is Never Really Over (2LP)
Feraltone
Daniel may have checked out last year but his legacy lives on. Mid-period LPs *Artistic Vice* and *1990* make up this 2LP boxset.



Dave Davies
Rock Bottom: Live At The Bottom Line (2LP)
Green Amp/Red River
A blistering live set recorded at New York's Bottom Line in 1997 from The Kinks' younger sibling. A limited edition RSD exclusive.



DAVID BOWIE CHANGESNOW BOWIE (LP)
PARLOPHONE
ChangesNowBowie is a nine-track mostly acoustic session recorded in 1996 in New York during rehearsals for the great man's 50th birthday concert at Madison Square Garden. Although it's been widely bootlegged, this is the album's first official release on vinyl.

David Bowie
ChangesNowBowie (CD)
Parlophone
For your info, David Bowie's nine-track 50th birthday celebration is also available for the first time on another, more car-friendly, format.

David Bowie
I'm Only Dancing The Soul Tour '74 (2LP)
Parlophone
1974's *Diamond Dogs* tour saw Bowie swap glam for soul, as this previously unreleased double live album bears witness.

David Bowie
I'm Only Dancing The Soul Tour '74 (2CD)
Parlophone
Bowie's live US tour soul stylings are also available on compact disc should you want to own an extra copy for the car.

David Gray
Please Forgive Me (12″)
IHT Records
A pink vinyl 12″ single release from the veteran English folkie. Is he finally asking for forgiveness for the success of *White Ladder*?

David Keenan
Alchemy & Prose: Live Recordings (12″)
Rubyworks
Unreleased recordings, some drawn from a live show at the Olympia Theatre, Dublin in January of this year.

Davy Graham
The Holly Kaleidoscope (LP)
Decca
Originally released back in 1970, this is a first time reissue on vinyl for what turned out to be folk guitarist Davy Graham's last album on Decca.

Declan McKenna
Beautiful Faces/The Key To Life On Earth (7″)
Columbia
A couple of brand new tracks on purple vinyl from the precociously talented indie darling's much-awaited album.

Def Leppard
Rock N Roll Hall Of Fame (LP)
UMC/Virgin EMI
The complete five-track show from Def Leppard's Hall of Fame inauguration featuring guest stars Brian May and Ian Hunter.

Denzel Curry
Bulls On Parade/ I Against I (7″)
Loma Vista Recordings
US rapper Curry's double A-side release takes on versions of alt. rock classics by Rage Against The Machine and Bad Brains.

Dermot Kennedy
Without Fear (LP)
Island
RSD marks the release of a special limited edition picture disc of the folk-inflected Irish singer-songwriter's first major-label studio album.

Destiny's Child
Say My Name (12″)
CMG
First released way back in 2000, Beyoncé and the gang's iconic R&B anthem now hits the record racks as a limited edition 12″ picture disc.

The Detroit Cobras
Feel Good (7″)
Wild Honey Records
The first RSD release from Wild Honey sees The Detroit Cobras issue live favourite *Feel Good* as a B-side only single. There's an arty etching on the A-side.

Devil's Witches
Guns, Drugs & Filthy Pictures (10")
Majestic Mountain
Two tracks of stoner doom rock from Devil's Witches. Features Andy Shardlow from The King's Pistol on bass.

Devon Sproule
The Pink Noise (12")
Tin Angel Records
Charlottesville-based country folkster Devon Sproule put together this personal collection of tracks soon after becoming a mum for the first time.

Dinosaur Jr
Swedish Fist: Live In Stockholm (LP)
Cherry Red
Recorded at Stockholm's Vattenfestival in 1997, this live set captures Dinosaur Jr on typically ear-bleeding form.

Dio
Annica (12")
BMG/Niji Entertainment
Picture disc based around Ronnie James Dio's *Magica* album from 2000. Tracks include the ultra-rare *Annica* and *Lord Of The Last Day*.

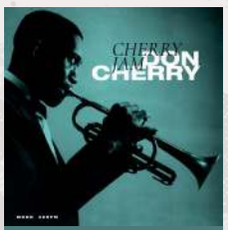
Divina De Campo
Decoded (12")
PEG Records
The first vinyl pressing for *RuPaul Drag Race* UK 2019's runner-up Divina De Campo. Limited release of 500 copies, so don't delay.

DJ Cam Quartet
The Essential (LP)
Attytude Records
For the first time on vinyl, the definitive collection of the DJ Cam Quartet tracks, includes songs from the *Rebirth Of Cool* and *Diggin'* albums.

D-Mob
We Call It Acieeed Remixes (12")
London Records
Remix versions (Serge Santiago, Mall Grab, Rebuke, Nathan Micay) of the genre-defining acid house track.

Doctor Who
Doctor Who The Massacre (2LP)
Demon Records
A full-cast soundtrack starring William Hartnell as the original Doctor. This 'lost' four-part serial was first shown in 1966.

Doctors Of Madness
Dark Times (LP)
Molecular Scream
The Doctors Of Madness were always a well kept secret, but the band's influence persists. Limited to a run of a 1,000.



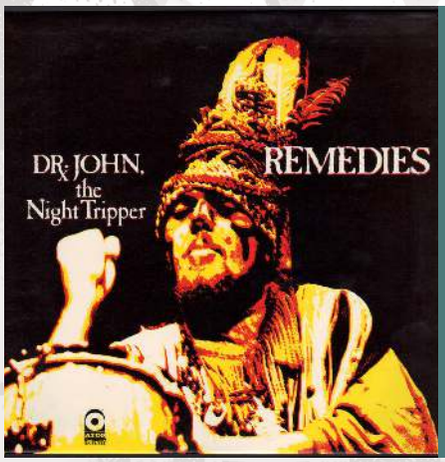
Don Cherry
Cherry Jam (10")
Gearbox
A never before released Don Cherry and Atli Bjørn jam session, recorded live in Copenhagen in October, 1965. Hand numbered limited edition.

Don Shinn
Departures (LP)
Sunbeam
Don Shinn's second and final album was cut only a few months after his classic debut. 50 years later and this is its first ever official reissue.

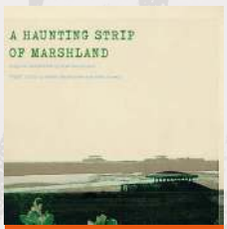
Don Shinn
Temples with Prophets (LP)
Sunbeam
Originally issued in 1969, though recorded two years earlier, Don Shinn's UK proto-prog debut is an essential for lovers of the Hammond organ.

The Doors
The Soft Parade: Doors Only Mix (LP)
Rhino Elektra
It's a first time on vinyl for this stripped-back special edition of The Doors' heralded fourth studio album.

Down N Outz
The Music Box (12")
UMC
A brand new four-track EP from the Mott The Hoople covers band featuring members from Def Leppard, The Quireboys and Raw Glory.



DR. JOHN REMEDIES (LP) GET ON DOWN
Remedies was Dr John's third studio release under his eccentric, voodoo-inspired Night Tripper persona. This superb, swampy slice of New Orleans boogie-woogie had criminally been out of print on vinyl since the 70s, however, it's now a splatter-coloured exclusive for RSD 2020.

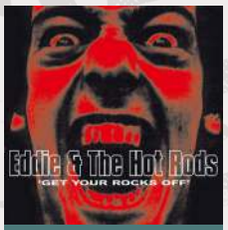


Drew Mulholland
OST: Ness (LP)
Castles In Space
A RSD exclusive from the former Mount Vernon Arts Lab man. His remarkable soundscapes and field recordings are as haunting as ever.

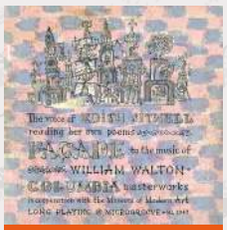
The Durutti Column
Vini Reilly & Womad Live (2LP & 7")
Factory Benelux
An expanded two-LP edition of *Vini Reilly*, Durutti Column's seventh album. Bonus tracks include Womad set from 1998.

The Durutti Column
Idiot Savants (LP)
Demon Records
It's a first time on vinyl for Durutti Column's overlooked gem from 2007. *Idiot Savants* is pressed on heavyweight white vinyl.

Ed Askew Ft. Trembling Bells
London (12")
Tin Angel Records
The veteran US acid-folkie shares studio space and time with Glasgow's Trembling Bells for a magical EP.



Eddie & The Hot Rods
Get Your Rocks Off (2LP)
Jungle/Skydog
Eddie & The Hot Rods live in France in May 1976, for the first time on vinyl with previously unreleased bonus tracks.



Edith Sitwell/ William Walton
Façade (10")
Moochin' About
A series of poems by Dame Edith Sitwell recited over musical accompaniment by English composer Sir William Walton.

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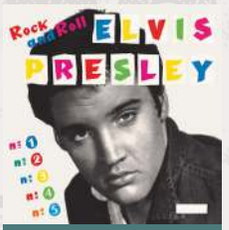
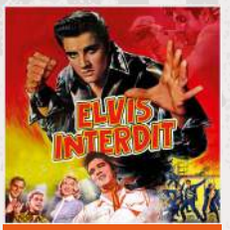
Ellie Goulding
Lights (LP)
Polydor
To mark the 10-year anniversary of Ellie Goulding's breakthrough album, *Lights* will be reissued on RSD, this time on recycled vinyl.

Elton John
Elton John (2LP)
Mercury/UMC
Celebrating the 50th anniversary of its initial release, Elton John's self-titled debut is reissued as a deluxe double on transparent purple vinyl.



Elvis Presley
The Rock & Roll Collection (LP)
L.M.L.R.
French label LMLR pull together Elvis' first five EPs released on their side of the Channel to produce a vital compilation.



Elvis Presley
Elvis Prohibited! (2LP)
L.M.L.R.
This limited edition double features both master and alternate takes from the classic movies *Loving You, Jailhouse Rock* and *King Creole.*

Emerald Web
Valley Of The Birds (LP)
Trading Places
It's a first time on vinyl for the American husband and wife electronica duo's 1981 release. Subtitled visionary music on flutes and synthesizers.

Emerson Lake And Palmer
Live At Waterloo Concert Field (LP)
BMG
A never before released on vinyl live set marks the band's 50th anniversary since forming.

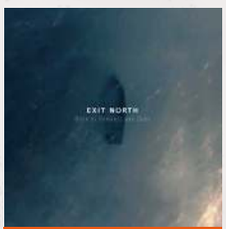
Eminem
My Name Is/ Bad Guys Always Die (7″)
USM
Two hip-hop bangers plucked from the Detroit rapper's not inconsiderable back catalogue.

Erasure
Blue Savannah (12″)
Mute
8-track EP featuring a brand new remix by Vince Clarke, original B-sides, rare 1989 Shep Pettibone US promo mixes and a host of 1990 remixes.

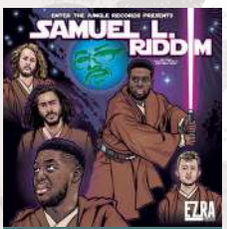
Esplendor Geometrico
Necrosis En La Poya (7″)
Geometrik
A very influential piece of rhythmic-noisy industrial music from the pioneering Spaniard. An RSD exclusive release.

Étienne Daho
Surf (12″)
WM France
The French singer-songwriter and record producer has released a number of rock-surf influenced pop hit singles since 1981. Here's another one.

The Ex
All Corpses Smell The Same (7″)
Superior Viaduct
RSD reissue of the seminal Dutch band's charming debut 7″ on clear vinyl. Original copies are huge collector's items.

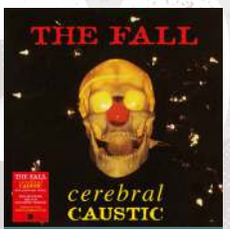


Exit North
Book Of Romance And Dust (2LP)
Exit North Records
Double debut LP from quartet featuring Japan co-founder Steve Jansen, Thomas Feiner, Ulf Jansson and Charlie Storm.



Ezra Collective
Clash Of The Galaxies (12″)
Enter The Jungle
Two brand new tracks from the new wave of UK Jazz pioneers. Expect the unexpected from this limited edition RSD package.

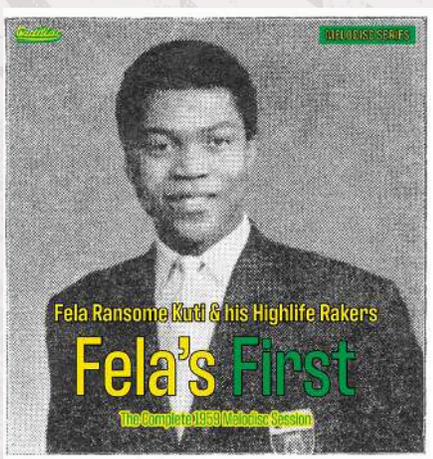
The Fall
Austurbæjarbíó Reykjavík Live 1983 (2LP)
Cherry Red
Recorded on May 6, 1983 in Iceland, the gig debuts material that would surface on *Perverted By Language* later that year.



The Fall
Cerebral Caustic (LP)
Demon Records
Available exclusively to RSD 2020, *Cerebral Caustic* was the 17th studio album by the post-punk legends. Originally released in 1985.

Fallen Angels
Paradise Lost (2LP)
Sunbeam
Double album of previously unreleased goodies from the legendary 60s Washington DC psych band. Poster and book also included in the package.

Fatboy Slim
Sunset (Bird Of Prey) (12″)
SKINT
This 20th anniversary edition of Slim's *Sunset (Bird Of Prey)*, celebrates the iconic original track as well as a brand new remix from Horse Meat Disco.



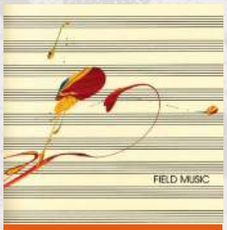
FELA RANSOME KUTI AND HIS HIGHLIFE RAKERS
FELA'S FIRST THE COMPLETE 1959 MELODISC SESSION (10″)
CADILLAC RECORDS

60 years after its recording, the long lost tapes of Fela's very first recording session are to finally see the light for Record Store Day 2020.

Feeder
Feeling A Moment (10″)
Echo
This 15-year anniversary edition 10″ single on splatter vinyl is an RSD exclusive. The B-side features the fan favourite *Pushing The Senses.*

The Feminine Complex
Livin' Love (LP)
Modern Harmonic
The lone 1969 album from Nashville's first all-female rock band, complete with a second LP of demos and rarities.

The Feminine Complex
Livin' Love (CD)
Modern Harmonic
Featuring a host of unreleased gems, The Feminine Complex's debut is also available to purchase on compact disc.



Field Music
Measure (2LP)
Memphis Industries
Back on vinyl for the first time since its original pressing in 2010, Field Music's *Measure* is released on red and yellow vinyl. Limited to 500 copies.

Fight
A Small Deadly Space (LP)
Real Gone Music
First-ever vinyl issue (outside of an impossible-to-find Brazilian release) of the second (1995) album from the band led by Judas Priest's Rob Halford.

FLEETWOOD MAC
THE ALTERNATE RUMOURS (LP)
RHINO/WARNER
Alternate takes mirroring the original mega-selling album, taken from the Deluxe Edition. Includes early and alternate versions of *Gold Dust Woman, The Chain, Don't Stop, Dreams* and *Second Hand News*. On vinyl for the very first time, it's a strictly limited edition.

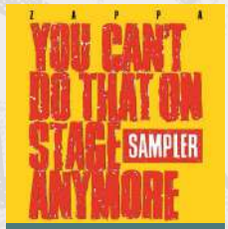
Flamin' Groovies
Live at The Whiskey A Go-Go '79 (LP)
Revenge Records
The influential US power poppers captured live at the Whiskey in San Francisco, the band's hometown.

Flawes
Highlights (LP)
Red Bull Records
It's a first release on vinyl of the debut album by the soaring indie pop trio Flawes. Available on splatter vinyl exclusively for RSD.

The Fleshtones
Face Of The Screaming Werewolf (LP)
Yep Roc Records
The legendary garage rockers are still banging out the albums after four decades in the business. God bless 'em.

The Fleshtones
Face Of The Screaming Werewolf (CD)
Yep Roc Records
The legendary garage rockers are also making their latest album available on a small shiny disc.

Frank Carter & The Rattlesnakes
End Of Suffering
Live To Vinyl (10")
International Death Cult
Special blue transparent and signed 10". Released as part of the band's 'Live to Vinyl' series.



Frank Zappa
You Can't Do That On Stage Anymore (2LP)
UMC
Intriguing compilation of live performances from the musical polymath with the fine facial hair. Limited to 500 copies.

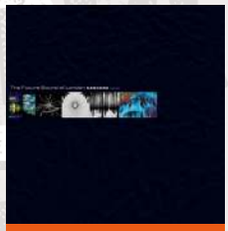
Fraternity
Livestock (LP)
Reel Music
This record sees its first official vinyl release since 1971. An essential piece of psychedelic rock history featuring singer Bon Scott of AC/DC.

Fred Neil
38 MacDougal (LP)
Delmore
Impromptu 'apartment' session from the legendary folkie released for the first time. RSD 2020 limited edition of 1,000 copies on green vinyl.

Freddie Gibbs & Madlib
Piñata (LP)
Madlib Invazion
The acclaimed rap album originally released in 2014 housed in a unique variant cover exclusively for RSD 2020.

Freya Roy
Ahlke (LP)
Vinyl Hunter Records
It's a first time on vinyl for Freya Roy's *Ahlke* album. Her acclaimed debut pleasingly combined elements of neo-soul, jazz and hip-hop.

The Frumpies
Frumpie One Piece/ Frumpies Forever (LP & 7")
Kill Roc Stars
The Bikini Kill-related project collates five of the band's 7" singles for this cool compilation.



Future Sound Of London
Cascade 2020 (LP)
FSOL London
26 years after its initial release FSOL rebuild and create 10 new compositions heavily inspired by the original album.

Fuzztones
Lysergic Emanations (LP)
Easy Action
Issued as a picture disc for the very first time since its 1985 release date. All tracks have been remastered for this long-awaited vinyl release.

Galaxie 500
Copenhagen (2LP)
202020 Records
For the first time ever on vinyl, a special limited edition of Galaxie 500's only live recording. A three-sided double with custom etching on side four.

Gary Clark Jr. Ft. Andra Day
Pearl Cadillac (12")
Warner
One-sided etched 10" coloured vinyl, the track is taken from new album *This Land* featuring vocals from Andra Day.

Gary Numan With Skaparis Orchestra
When the Sky Came Down Live (3LP)
BMG
Gary Numan live show issued on triple album in 'moon phase' vinyl in trifold packaging.

Gaston
My Queen (LP)
Soul Brother Records
Reissue on vinyl for the first time of one of the most in demand and best 'Holy Grail' soul and funk albums. Sure to sell out, so get in there quick.

Gemma Ray
Lights Out Zoltar! (LP)
Bronzerat
The Shangri-Las meet David Lynch on this limited edition, long-out-of-print pink vinyl album, with extra previously unreleased tracks.

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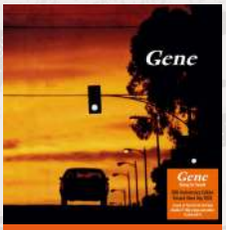


Gene
Rising For Sunset
20th Anniversary (2LP)
Demon Records
Available exclusively to RSD 2020, indie darlings Gene reissue their classic live album for the first time on vinyl.

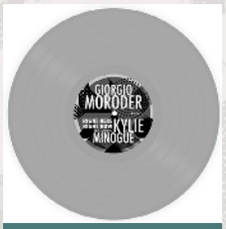
Gene Russell
New Direction (LP)
Real Gone Music
The first album released from the most sought-after label, bar none, among serious jazz collectors. The Black Jazz reissue campaign starts here!

Geraint Watkins
Geraint Watkins & The Dominators (2LP)
Jungle
The first time on vinyl since 1979 for the pub rock veteran's much-admired album. Available on red and green vinyl.

Gerry Beckley
Discovering America (10″)
Morgan Blue Town
An early session from the man behind America (the band not the country). Released for the first time on 10″ vinyl.

Giant Sand
Ramp (2LP)
Fire Records
A deluxe edition of Giant Sand's 1991 album with a second disc featuring the Mad Dog sessions from earlier that same year. Limited to 500 copies in the UK.

Ginger Wildheart
Excess GASS (LP)
Round Records
Tracks from Ginger Wildheart's ambitious fan club project now collected on vinyl for the very first time. Limited to 500 copies on blue vinyl.



Giorgio Moroder Ft. Kylie Minogue
Right Here Right Now (12″)
Good For You Records
Limited edition 12″ on grey vinyl with two unreleased Kenny Summit remixes of *Right Here Right Now.*

Girl Band
Vicar Street Live (2LP)
Rough Trade Records
The band's first live album, recorded at Dublin's iconic Vicar Street, following the release of their second album *The Talkies,* on Rough Trade.

Glass Animals
Tokyo Drifting (12″)
Wolf Tone
Collaboration between Denzel Curry and Glass Animals released digitally in 2019. This 12″ picture disc will be the only physical version available.

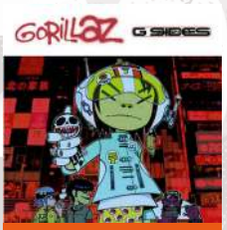
Golden Earring
Radar Love (7″)
Music On Vinyl
7-inch including both the original UK version and the Moontan LP version of *Radar Love,* with exclusive collectable Golden Earring adapter.

Goldie Lookin Chain
Original Pyrite Material (LP)
1983
Gold-coloured vinyl, limited to 500 of the Newport clarts' latest album. Play it loud on the boombox and annoy your mum…

Gong
Live! At Sheffield 1974 (2LP)
L.M.L.R.
Deluxe green vinyl pressing of the space-rockers' 1974 performance that's a fine companion to their Bataclan set from the previous year.

Gorgan City
Realm (12″)
VEMI
Four-track EP from the UK house duo, including latest release *Roped In* and previously unreleased track *Trapdoor.* All copies individually numbered.

Gorillaz
D-Sides (3LP)
Parlophone
2007 compilation featuring B-sides and remixes from singles and bonus tracks for the album *Demon Days,* plus unreleased tracks.



Gorillaz
G-sides (LP)
Parlophone
B-sides collection by the cartoon band from their first studio album session, *Gorillaz,* and the *Tomorrow Comes Today* EP. Limited to 2,000 copies.

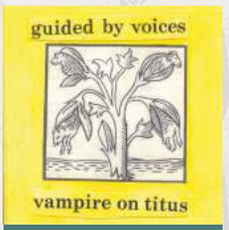
Gray
Never Gonna Leave New York City (12″)
Anasyrma
Unreleased rare tracks from the original NY scene, arthouse band originally fronted by Jean-Michel Basquiat.

The Grid
Floatation (12″)
Chemical Alley
13-minute remix by DJ Paul Woolford of the 1990 debut single that went on to become a Balearic classic. Pressed on clear vinyl.

GRATEFUL DEAD
BUFFALO 5/9/77 (5LP)
RBDO 2171
Live set recorded at Buffalo Memorial Auditorium, the night after the Dead's famous Cornell University show. Taken from the 2017 *Dead. Net* boxset and mastered by Jeffrey Norman, this 5LP release is limited to 7,700 units worldwide.

The Groundhogs
Split (2LP)
Fire Records
1971 blues-rock classic second album, remastered and packaged with a second disc of outtakes from the original sessions. Red vinyl.

Gruff Rhys
(Don't) Welcome The Plague As A Blessing (LP)
Rough Trade Records
An exploration of how Gruff's 2018 *Babelsberg* album came to be, a companion piece showing the songs in their raw state.



Guided By Voices
Vampire On Titus (LP)
Scat Records
First repress of this cult favourite 1993 album since 1998. Newly mastered with a sturdy tip-on jacket. Yellow/gold opaque vinyl pressing.

Guided By Voices
Hold On Hope (10″)
TVT
20th anniversary reissue of the Ohio indie band's 2000 EP, pressed on ultra-clear translucent 10″ vinyl and limited to 500 UK units.

Halo
Let Me Do It/Life (12″)
Expansion Records
Re-edited 12-inch extended version of classy soul/boogie track from 1981 that's become increasingly sought-after. Hand-numbered limited release.

Hank Williams & His Drifting Cowboys With Miss Audrey
1951 March Of Dimes (10″)
BMG
Complete 1951 March Of Dimes performance on 10″ red vinyl.

Hanterhir
Schizophrenia/Dancing Out In Space (7″)
Easy Action
Prior to the release of their new album, a one-off covers single of their interpretations of songs by David Bowie & Sonic Youth.

Hatchie & The Pains Of Being Pure At Heart
Sometimes Always (7″)
Heavenly Recordings
Hatchie & The Pains Of Being Pure At Heart cover The Jesus And Mary Chain.

Hawkwind
Quark, Strangeness & Charm (2LP)
Atomhenge
Expanded 2LP edition of their 1977 album cut at Abbey Road Studios and pressed on clear vinyl with printed inner bag.

Hawkwind
At The BBC 1972 (2LP)
Rhino
11-track show recorded live by the BBC on 28 September 1972 at the famed Paris Theatre in London. Two bonus tracks recorded for Johnny Walker.

The Heptones
Back On Top (LP)
Burning Sounds
180g red vinyl reissue of the rocksteady trio's 1983 album featuring the Roots Radics. Comes with inner bag and extensive sleeve notes.

High Frequency
Summertime (7″)
Nia
Leroy Burgess & The Fantastic Aleem Brothers produced this 1980 dancefloor wonder under their pseudonym. Reissued for the first time for RSD.

The High
Unreleased Martin Hannett Sessions For Somewhere Soon (LP)
Vinyl Revival
Alternative 30th anniversary version of the album featuring unreleased mixes and songs.

Hiss Golden Messenger
Let The Light Of The World Open Your Eyes (7″)
Merge Records
MC Taylor's Southern masters re-record two of their original songs at Spacebomb Studios.

Hope In High Water
Bonfire And Pine (LP)
Fish Records
The first vinyl release from newly launched UK label Fish Records. "It has always been our ambition to have a vinyl release," they tell us.

HOLGER CZUKAY, JAKI LIEBEZEIT, JAH WOBBLE
A FULL CIRCLE (2X10″)
GRÖNLAND
Collector's item double 10-inch limited to 850 in the world with triple gatefold picture sleeve and inserted art print. Timeless recordings by a couple of members of Can and the bass player of PiL.

The Hotrats
Turn Ons 10th Anniversary (2x10″)
Demon Records
Covers album from Supergrass' Gaz Coombes and Danny Goffey. 100 copies have a signed print inserted.

Human Race
Human Race/Grey Boy (7″)
Gem Records
Fully remastered reissue of this rare 1971 double-header funk 45 from the Miami band. Comes with replica artwork and limited to 250 in the UK.

Humble Pie
Official Bootleg Collection Vol 2 (2LP)
HNE
Collating rare and previously (officially) unreleased live shows that were illicitly recorded between 1971 and 1981.

Hunny
Yes. Yes. Yes. Yes. Yes. (LP)
Epitaph
Indie-rockers' EP from July 2019 released on vinyl for the first time in a limited quantity on blue vinyl.

Ian Prowse
The People Not The Crown (10″)
Kitchen Disco Records
Four-track protest EP combining songs from cult 90s band Pele, Prowse's solo work and a new track written especially for RSD.

Iggy Pop
Kiss My Blood (Live In Paris 1991) (3LP)
L.M.L.R.
Exclusive 3LP boxset recorded in Paris in 1991 and pressed on red and white splatter vinyl. Only 3,500 pressed worldwide.

Iggy Pop & The Stooges
Russia Melodia (7″)
Revenge Records
Raucous single recorded in Detroit in 1973, featuring Iggy alongside the Asheton brothers and James Williamson.

Ike Yard
Night After Night (12″)
Superior Viaduct
Reissue of seminal 1982 12″ from the New York post-punk/ electronic experimentalists. Released on red vinyl by Superior Viaduct.

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Implosion
2020 (2LP)
Trading Places
Unreleased tracks from 1983 by this long sought after Italian prog-psych group. Double album limited to 500 worldwide and 200 in the UK.

Inhaler
We Have To Move On/ Ice Cream Sundae (7″)
Polydor
New 7-inch from hotly tipped Dublin band who've supported Noel Gallagher, featuring Bono's son Eli Hewson on vocals.

Inhaler
It Won't Always Be Like This (7″)
Polydor
The emerging Irish band's single from 2019 backed with *Oklahoma* – Late Night Version on the B-side.

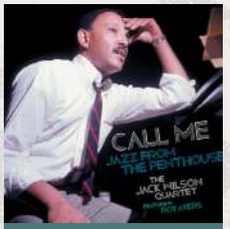
Inhaler
My Honest Face (10″)
Polydor
A third Record Store Day release from the Dubliners, cut at 45rpm, with *There's No Other Place* (cut at 33 1/3 rpm) on the flipside.

The Inn House Crew
Something Special (LP)
Room In The Sky
Jazz, Afrobeat, reggae, soul and funk instrumentals from all-star group including Studio One trombonist Vin Gordon and guitarist Jimmy Haynes.

Ivan Conti
Poison Fruit (LP & 7″)
Far Out Recordings
Poisoned vinyl edition of critically acclaimed *Poison Fruit* album, which includes a limited edition 7″ with an unreleased track from the original sessions.

J Hus
Big Conspiracy (2LP)
Black Butter
The new Afro-swing album from British rapper J Hus, aka Momodou Lamin Jallow, available as a double, coloured LP vinyl pressing.

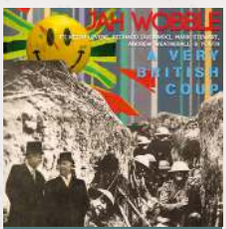
J.J Johnson & Kai Winding
J&K: Stonebone (LP)
UMC
Hugely rare LP recorded in 1969 and only ever released in Japan, never reissued on any format. Also features Herbie Hancock.



Jack Wilson Quartet Ft. Roy Ayers
Call Me: Jazz From The Penthouse (2LP)
Century 67
2LP Set, previously only available on CD.

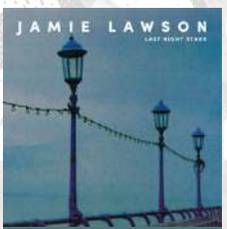
Jackie Stoudemire, Al Stewart
Dancing (12″)
TAP Records
Remastered replica of rare and raw 1983 disco bomb. Originals regularly go for more than £300.

Jacqueline Taïeb
Lolita Chick '68 (LP)
Mad French
Compilation by the French singer-songwriter with North African influences, reissued by Mad French label with run of 500 in UK.

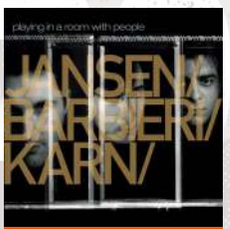


Jah Wobble
A Very British Coup (12″)
Youth Sounds
This new track from Mr Wobble, produced by Youth with loops from Andrew Weatherall and Nina Walsh is a commentary on Brexit.

Jake Bugg
Saviours Of The City (7″)
RCA
Brand new material taken from the Nottingham singer-songwriter's forthcoming fifth album, the follow-up to 2017's *Hearts That Strain.*



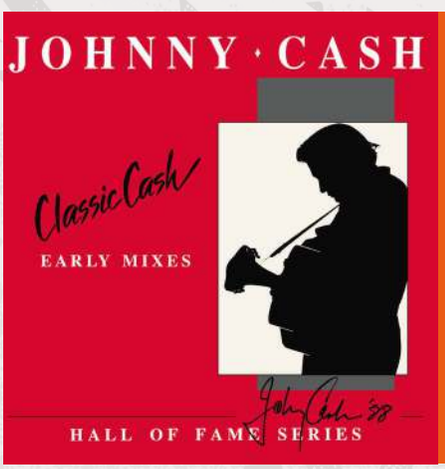
Jamie Lawson
Last Night Stars (LP)
Lookout Mountain
First vinyl release of the album by this singer-songwriter and first signing to Ed Sheeran's label, which has had cumulative streams of over 5 million.



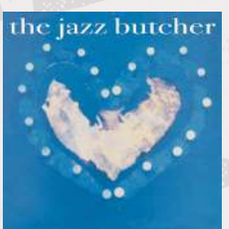
Jansen/Barbieri/ Karn
Playing In A Room With People (2LP)
Medium Productions
Live album recorded in Tokyo & London featuring material spanning three decades.

The Jazz Butcher
Fishcotheque (LP)
Fire Records
Fifth album of indie jangle from Oxford band formed by Pat Fish and Max Elder, originally released by Creation Records. Reissue limited to 500 in UK.

The Jazz Butcher
Big Planet Scary Planet (LP)
Fire Records
"A post-Smithsian screenplay for *Coronation Street*" on this sixth album by Fish's band, originally released in 1989.



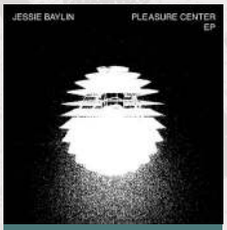
JOHNNY CASH CLASSIC CASH: EARLY MIXES (2LP)
UMC
A must-have for Cash fans. An early mix of this 1988 album, which featured 20 new re-recordings of classic Johnny Cash material after he signed for Mercury Records, mastered from newly discovered master tapes in the Mercury vault. Pressed on 180g vinyl.



The Jazz Butcher
Condition Blue (LP)
Fire Records
Album nine sees Fish now solo but with a band playing "smart pop songs with cleverly twisted lyrics, ringing guitars, and sad sax solos."

The Jazz Butcher
Cult Of The Basement (LP)
Fire Records
1990 album that saw the introduction of accordion to the jangly mix. "Lean, jazz and cabaret-style pop gems," wrote *All Music.*

Jenny Lee
I'm So Tired/ Some Things Last A Longtime (12″)
Caroline
New solo single by Warpaint bassist Jenny Lee, backed with *Things Last A Longtime.*



Jessie Baylin
Pleasure Center (12″)
New West Records
First time on vinyl, pressed on black and white marbled vinyl. All proceeds from the sale of this EP will be donated to Richard Swift's Fug Yep Foundation.

Jethro Tull
Stormwatch 2 (LP)
Rhino
Rhino present this LP of additional tracks from the Tull's *Stormwatch* 40th Anniversary Force 10 Edition, which were not on the original vinyl album.

Joan Bibiloni
Selected Works 1982-1989 (12″)
NuNorthern Soul
Latest release in the NuNorthern Soul Selected Works series collates rare tracks taken from Bibiloni's key 80s album.

John Lennon
Instant Karma! 2020 Ultimate Mixes (7″)
USM
Newly mixed from the original January 1970 multi-tracks with artwork reproduced from the original UK sleeve.

John Massoni & Sonic Boom
The Sundowner Sessions (LP)
Space Age Recordings
Army Green 180g reissue of album recorded in Seattle in 2000. First time on vinyl.

Johnny Thunders & Wayne Kramer
Gang War (2LP)
Jungle/Skydog
New York Dolls & MC5 guitarists' collaboration on vinyl for first time, with five bonus 'Live at Max's' tracks on red & yellow.

Josephine Foster
This Coming Gladness (LP)
Fire Records
Reissue of Josephine Foster's revered 2008 album *This Coming Gladness* on vinyl for the first time since its release.

Judas Priest
British Steel (2LP)
CMG
40th anniversary release of Priest's sixth album. Red, white and blue splatter double picture disc vinyl with razorblade image on sides B&D.

Juliette Greco
Jolie Mome: La Muse De Saint Germain Des Pres (2LP)
Poppydisc
Double album of Greco's hugely influential arty pop limited to only 500 on blue and red vinyl.

June Of 44
Engine Takes To The Water (LP)
Touch & Go
Coloured vinyl 25th anniversary reissue of album out of print since 2001 from the reformed math rockers.

June Of 44
Tropics And Meridians (LP)
Touch & Go
Coloured vinyl reissue of the band's second album, initially released in June 1996 by Quarterstick Records.

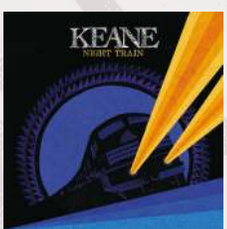
Jungle Brothers
Because I Got It Like That (7″)
Idlers
Sly Stone-sampling hip-hop track that changes hands for £50. Backed with rare Ultimatum mix (Stereo MC's).

k.d. lang
Angel With A Lariat (LP)
Warner
Coloured vinyl 140g reissue of Grammy winning country singer's second album from 1987. It was her first recorded outside of Canada.

k.d. lang
All You Can Eat (LP)
Warner
Lang's third album, which was released in 1995 and sold half a million copies in the US. Pressed on coloured 140g vinyl and limited to 300.

THE KINKS
THE KINK KRONIKLES (2LP)
BMG
Limited edition, gatefold, red vinyl 2LP reproduction of the much sought-after, 28-track, 1972 Reprise US LP compilation (1966-1971). Contains hits, album tracks, US-only versions, non-album singles and B-sides. Complete with original sleevenotes.

k.d. lang
Drag (2x12″)
Warner
Reissue of Lang's 1997 covers album, featuring her interpretation of Dionne Warwick's *(Theme From) Valley Of The Dolls.*



Keane
Night Train (LP)
UMC/Island
10th anniversary reissue of the 8-track EP which debuted at No. 1 in the UK charts, never before on vinyl with two additional bonus tracks.

Keith Cross & Peter Ross
Bored Civilians (LP)
Decca
Pure analogue remaster of the 1972 album from the British Eagles, cut from the original master tapes.

Keith Richards
Hate It When You Leave (7″)
BMG/Mindless Records
7-inch from 1992's *Main Offender* album, backed with rare track *Key To The Highway* from the Japanese version.

Keith Rowe & Mark Wastell
Live At I-And-E (LP)
Confront
Long anticipated reissue of concert at the I-And-E Festival at Trinity College, Dublin in 2006. Cover art by David Sylvian.

Kelly Finnigan
The Tales People Tell (LP)
Colemine Records
Companion to 2019 debut album *The Tales People Tell* by the singer of Bay Area indie-soul act Monophonics. One-time coloured pressing.

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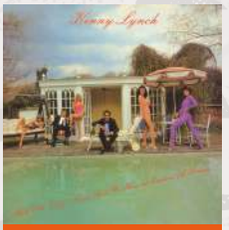
Ken Ishii ft. Pac-Man

Join The Pac (7″)

iam8bit

Worldwide project with the theme Join the PAC to celebrate the 40th anniversary of the Pacman game franchise.



Kenny Lynch

Half The Day's Gone And We Haven't Earned A Penny (Ashley Beedle Remix)

Satril

Remastered original single with new remix by Ashely Beedle.

Kevin Morby

Oh Mon Dieu: Live à Paris (2LP)

Dead Oceans

The Kansas troubadour and his band on the tour for 2019's *Oh My God!* album captured in a carnival tent in Paris.

Killing Joke

Laugh At Your Peril: Live In Berlin (3LP)

Killing Joke Records

Recorded live at Huxley's Neue Welt on the band's 40th anniversary Laugh At Your Peril tour in 2018. Numbered.

Killing Joke

Turn To Red (12″)

Turn To Red

Re-release of Killing Joke's first ever single backed with an exclusive new Youth dub mix pressed on 1,000 12″ red numbered vinyl copies.

The King James Version

He's Forever (Amen) (7″)

Soul Kitchen

Fully remastered reissue with replica artwork for the first time since 1971 release of raw gospel-soul song.

Kip Moore

Slowheart/Underground (LP & 10″)

SNAKEFARM RECORDS

Special edition of 2017 LP with 10″ containing *Underground* EP, released physically for the first time for Record Store Day.

Kirsty MacColl

Other People's Hearts: B-Sides 1988-1989 (LP)

Demon

Release pulling together the B-sides from Kirsty MacColl's 1989 classic album *Kite* pressed on heavyweight clear vinyl.

Klaxons

Surfing The Void (2LP)

UMC/Polydor

Orange vinyl reissue to celebrate the 10th anniversary second album *Surfing The Void*. Includes three bonus tracks taken from Japanese version.

Knight Area

D-Day (2LP)

Butler

Dutch prog metallers' latest album, paying tribute to those who lost their lives fighting for the freedom of Europe. Black and white mixed vinyl.

Kraftwerk

Kraftwerk I (LP)

True Choice Recordings

50th year anniversary edition of Kraftwerk's seminal first album on 180g vinyl with full replica of original Ralf Hütter artwork and shrinkwrapped.

Kraftwerk

Kraftwerk II (LP)

True Choice Recordings

Fully licensed reissue of Kraftwerk's synth-free sophomore album, released in 1972. 180g black vinyl with full replica artwork, shinkwrapped.

Kuumba-Toudie Heath

Kawaida (LP)

Reel Music

40th anniversary edition of an essential piece of spiritual jazz history featuring Herbie Hancock and Don Cherry.

Laneous

Elsewhere/Flawless (7″)

Soul Has No Tempo

Double A-side marking a temporary detour from the exotica/soul excellence of 2019's *Monstera Deliciosa*.

Larkins

Hit And Run (10″)

Good Soldier Records

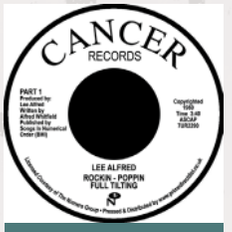
Fast-rising Manchester indie-poppers release their latest EP limited to 1,000 copies worldwide. Standard vinyl with no download code.

The Leaf Library

About Minerals (LP)

Where Its At Is Where You Are

Ambient LP from north London kosmische dream-pop ensemble, with lush guitar drones and soundscapes.



Lee Alfred

Rockin/Poppin Full Tilting (7″)

Cancer Records

Fully remastered reissue with replica artwork of this sought-after slice of 1980s disco, celebrating 40th anniversary.

Lee Fields

Let's Get A Groove On (LP)

Daptone

Raw soul and heavy funk from the vaults of Desco Records. Remastered for the first time since its 1998 release.

Lee Perry & Black Ark Players

Guidance (12″)

VP Records

First time single release for much sought soundsystem staple from famed UK producer/DJ Jah Shaka.

LEE 'SCRATCH' PERRY & THE UPSETTERS

SUPER APE VARIANT (LP)

GET ON DOWN

Permanently exclusive to RSD, never before issued with these variant covers and limited to 3,000 copies worldwide on splatter, coloured vinyl housed in two randomly available variant covers.

Lee 'Scratch' Perry & Daniel Boyle ft. Max Romeo

Horror Zone (12″)

Upsetter

New dub album from the multitrack tapes of Romeo's 2016 album *Horror Zone*.

Linton Kwesi Johnson
Bass Culture/ LKJ In Dub (2LP)
UMC/Island
40th anniversary release of classic 1980 album with additional LP *LKJ In Dub*.

The Live Band
A Chance For Hope (7")
The Sound of Brooklyn
Never released before as a single, this familiar 1982 soul/ funk dancefloor wonder gets a limited 7" for RSD from The Sound Of Brooklyn label.

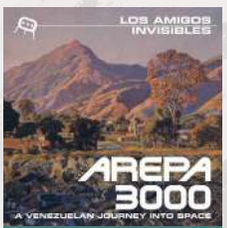
Local Natives/ Overcoats
When Am I Gonna Lose You (7")
Loma Vista Recordings
Dub reimagination by buzzy Brooklyn duo Overcoats of the Local Natives hit single.

Loleatta Holloway
Cry To Me (LP)
Tidal Waves Music
First official reissue of Holloway's 1975 album remastered from the original master tapes by Ginn Music Group-Aware Records.

The London Suede
The London Suede (LP)
Demon
Suede's 1993 debut album, available for the first time under the US name prompted after an injunction from an existing act called Suede in the States.

Loop
Sevens (3x7")
Reactor
Reissue of the band's first three 7" releases, remastered and pressed onto dinked 45 rpm black vinyl, with numbered foil stamped slipcase.

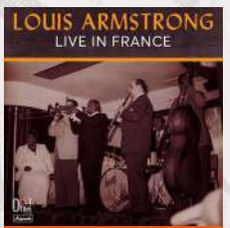
Loose Joints
Is It All Over My Face (2x12")
West End
40th anniversary reissue of arguably one of the most important disco tracks ever released by West End.



Los Amigos Invisibles
Arepa 3000 (2LP)
Luaka Bop
Studio album by Venezuelan acid-jazz band released in 2000 on Luaka Bop and reissued exclusively for RSD.

Lothar & The Hand People
Machines: Amherst 1969 (LP & CD)
Modern Harmonic
A virtual greatest hits of live cuts from a band that haven't been on LP at all in decades.

The Lottery Winners
Love Will Keep Us Together (7")
Modern Sky
7-inch from the band who've supported everyone from Tom Jones to The Libertines.



Louis Armstrong
Armstrong In France (LP)
Dot Time Records
Quintessential European performance recovered from the archives of the Louis Armstrong House Museum.

Love Fame Tragedy
Five Songs To Briefly Fill The Void (10")
Good Soldier Records
Second EP from Wombats singer Matthew 'Murph' Murphy's collaborative side project Love Fame Tragedy.

The Lovely Eggs
I Am Moron (LP)
Egg Records
Picture disc variant of the Lancashire band's latest album, following on from RSD 2018 sold-out *This is Eggland* giant fried egg vinyl release.

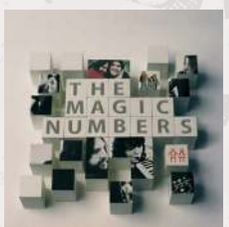
LOU REED
SONGS FOR DRELLA (2LP)
RHINO/WARNER
30th anniversary edition of Reed's LP recorded with Velvets co-founder John Cale, a concept album that was a tribute to friend and mentor Andy Warhol, who had died three years earlier. Pressed on heavyweight vinyl with a fetching etching on side four.

Luiz Eca Y Familia Sagrada
La Nueva Onda Del Brasil (LP)
Vinilissimo
Remastered 180g reissue of the mega rare Mexican-only Luiz Eça album from 1970.

Mac DeMarco
Other Here Comes The Cowboy Demos (LP)
Macs Record Label
Recordings from Mac's *Here Comes The Cowboy* sessions that did not make the album. Pressed on purple vinyl.

Madness
Work, Rest & Play EP (2x7")
Union Square/BMG
Reissue of 1980 EP as double 7" with gatefold sleeve. Features *Night Boat To Cairo, Deceives The Eye* & *The Young And The Old*.

Magic In Threes
Stay In Your Lane (7")
King Underground
Two soulful funk cuts from the Nashville band pressed on limited edition, dinked, black 7" vinyl with a sticker and packed in a resealable polyprop bag.



The Magic Numbers
The Magic Numbers (LP)
Heavenly Recordings
15th anniversary reissue of their dreamy debut album. Released in its original format, including the-one sided limited 7".

Magnetic System
Godzilla/Escape (7")
AMS
Reissue of rare Cinevox 7-inch from supergroup of Vince Tempera, Franco Bixio and Fabio Frizzi pairing soundtrack cuts *Godzilla* and *Escape*.

Magnum
Fully Loaded (LP)
Phoenix
Red vinyl remastered reissue of the classic Latin-funk LP by this iconic 1970s West Coast band. Only 500 copies available in the UK.

! ALL RELEASES CORRECT AT TIME OF GOING TO PRESS BUT SUBJECT TO CHANGE
Please check your local record store or go to www.recordstoreday.co.uk for the latest details

Find your nearest store

There are more than 200 shops participating in Record Store Day 2020

NORTHERN IRELAND

STRANGE VICTORY 22 Berry Street, Belfast
BENDING SOUND 59 High Street, Bangor
FAIRHILL RECORDS 5 Hill Street, Ballymena
COOL DISCS MUSIC 6 Lesley House, Foyle Street, Derry
ARMAGH MUSIC 3c Dobbin Street, Armagh

WALES

VOD MUSIC 28 New Street, Mold
TANGLED PARROT 2 Lion Street, Hay on Wye
MOONLIGHT RECORDS 27 Bridge Street, Wrexham
DIVERSE VINYL 10 Charles Street, Newport
TANGLED PARROT 222 High Street, Swansea
DERRICKS MUSIC 221 Oxford Street, Swansea
TANGLED PARROT Upper Floor 32 King Street, Carmarthen

SOUTH WEST

RAVES FROM THE GRAVE 2-3 King Street, Frome
RAVES FROM THE GRAVE 5 Weymouth Street, Warminster
BOILER ROOM RECORDS 27 High Street, Poole
SQUARE RECORDS 73 High Street, Wimborne Minster
ROUGH TRADE 3 New Bridewell, Nelson St, Bristol
RADIO ON 1st Floor, 34 Park Street, Bristol
SPECIALIST SUBJECT RECORDS 72-73 Old Market Street, Bristol
FRIENDLY RECORDS 57-59 North Street, Bristol
LONGWELL RECORDS 36 Temple Street, Keynsham
BRIDPORT MUSIC CENTRE 33a South Street, Bridport
CLOCKTOWER MUSIC 10a St Michaels Estate, Bridport
DISCOVERY MUSIC 7 Lichdon Street, Barnstaple
MARTIAN RECORDS Unit 13 Exmouth Indoor Market, Exmouth
FOREST VINYL 7 Hollyhill Park, Hollyhill Road, Cinderford
THE MUSIC STORE/CERITECH AUDIO Drake House, Cinderford
BADLANDS 11 St Georges Place, Cheltenham
SOUND RECORDS STROUD 31 High Street, Stroud
TRADING POST 26 Kendrick Street, Stroud
VINYL VAUGHAN 40 Fountain Street, Guernsey
SEEDEE JONS, 47 Halkett Place, St Helier
THE MUSIC ROOM @ BOOKSTOP 3 Market Street, Tavistock,
MUSEUM VINYL Unit 12, Market House, St Austell
SOUND KNOWLEDGE 22 Hughenden Yard, Marlborough
RED HOUSE RECORDS 21-23 Farringdon Road, Swindon
PHOENIX SOUND Unit 6 Pearl House, Queen Street, Newton Abbot
THE CAVERN 9a Bolton Street, Brixham
DRIFT RECORD SHOP 103 High Street, Totnes
MUSIC NOSTALGIA Unit 56-58 Pannier Market, Back Quay, Truro
JAM 32 High Street, Falmouth

SOUTH & SOUTH EAST

BELLA UNION VINYL SHOP 13 Ship Street Gardens, Brighton
CULT HERO 16 Brighton Place, Brighton
RESIDENT 27-28 Kensington Gardens, Brighton
RAREKIND 104 Trafalgar Street, Brighton
SMUGGLERS RECORDS 9 King Street, Deal
VINTAGE & VINYL 57 The Old High Street, Folkestone
GATEFIELD SOUNDS 70 High Street, Whitstable
SOME NICE THINGS 34 High Street, Margate
ELSEWHERE 21-22 The Centre, Margate
TRANSMISSION RECORDS 105 Northdown Road, Margate
THE LP CAFÉ 173 The Parade, Watford
EEL PIE RECORDS 44-45 Church Street, Twickenham
SLEEVE NOTES RECORDS 16 Richmond Hill, Twickenham
MUSIC'S NOT DEAD The De La Warr Pavilion, Bexhill
THE RECORD STORE 16 Park Mall, Ashford
THE VAULT 88 Old Christchurch Road, Bournemouth
THE VAULT 1 Castle Street, Bournemouth
THE VINYL FRONTIER 35 Grove Road, Eastbourne
THE ORPINGTON 161 High Street, Orpington
REGGAEMASTERS 55 Frith Road, Croydon
VINYLSTORE JR 20 Castle Street, Canterbury
CRUISIN RECORDS 132 High Street, Welling
DANCE 2 RECORDS 107 Woodbridge Road, Guildford
THE ROCK BOX 34 Obelisk Way, Camberley
RECORD CORNER Pound Lane, Goldaming
101 COLLECTORS RECORDS 101 West Street, Farnham
THE RECORD SHOP 37 Hill Avenue, Amersham

BANQUET RECORDS 52 Eden Street, Kingston
CREEKSIDE VINYL 3 Market Street, Faversham
RAPTURE Unit 12 Woolgate Centre, Witney
TRUCK 101 Cowley Road, Oxford
HEATHEN CHEMISTRY 130 West Street, Fareham
VENTNOR EXCHANGE 11 Church Street, Ventnor, Isle of Wight
REFLEX FOLIO 2 Marmion Road, Southsea
PIE &, VINYL 59-61 Castle Road, Southsea
BEYOND THE DOWNLOAD 5 Rose Street, Wokingham
DAVID'S MUSIC 12 Eastcheap, Letchworth
VINILO RECORD STORE 55 Queensway, Southampton
OVERDRAFT RECORDS 383 Shirley Road, Southampton
ELEPHANT RECORDS 8 Kings Walk, Winchester
HUNDRED RECORDS 47 The Hundred, Romsey

EAST OF ENGLAND
EMPIRE RECORDS 21 Heritage Close, St Albans
UNION MUSIC STORE 1 Lansdown Place, Lewes
RELEVANT RECORDS 260 Mill Road, Cambridge
LOST IN VINYL 14 Magdalene Street, Cambridge
INTENSE RECORDS 33/34 Viaduct Road, Chelmsford
SLIPPED DISCS 57-59 High Street, Billericay
COMPACT MUSIC 91 North Street, Sudbury
WINYL 16 South Street, Manningtree
MUSIC MANIA 18 High Street, Clacton on Sea
VINYL HUNTER Allens Farm Barn, Tye Road, Colchester
VINYL HUNTER 56 Johns Street, Bury St Edmunds
OFF THE BEATEN TRACKS 36 Aswell Street, Louth
BLACK CIRCLE RECORDS 2 Roebuck Mews, Leighton Buzzard
SLIDE RECORD SHOP 9 The Arcade, Bedford
SOUNDCLASH 28 St Benedicts Street, Norwich
VINYL REVIVAL STORE 3 Church Street, Buckden, St Neots
CRAZY BEAT RECORDS 87 Corbets Tey Road, Upminster
SOUTH RECORDS 22a Queens Road, Southend
ADRIANS RECORDS 36/38 High Street, Wickford
FIVE'S 103 Broadway, Leigh on Sea

NORTH WEST
ASTONISHING SOUNDS 3 Hall Street, Burnley
ELECTRON RECORDS 2 Hall Street, Burnley
TOWNSEND RECORDS 30 Queen Street, Great Harwood, Blackburn
TOWNSEND RECORDS 18 Moor Lane, Clitheroe
X RECORDS 44 Bridge Street, Bolton
WAX AND BEANS 50 Haymarket Street, Bury
VINYL CAFÉ 44 Abbey Street, Carlisle
UP NORTH RECORDS 19 St Werburgh Street, Chester
THE ELECTRIC CHURCH Birtwhistle Buildings, Winsford
SOUND RECORDS IOM 9-11 Duke Street, Douglas, Isle of Man
81 RENSHAW 81 Renshaw Street, Liverpool
PROBE RECORDS Retail Unit 1 The Bluecoat, Liverpool
JACARANDA RECORDS 21-23 Slater Street, Liverpool
DEFEND VINYL 395 Smithdown Road, Liverpool
TNT RECORDS 86 Duke Street, Barrow in Furness
EASTERN BLOC RECORDS 5a Stevenson Square, Manchester
VINYL EXCHANGE 18 Oldham Street, Manchester
PICCADILLY RECORDS 53 Oldham Street, Manchester
WILDERNESS RECORDS 9 Egerton Crescent, Manchester
ENDLESS MUSIC 377 Bury Old Road, Manchester
VINYL REVIVAL 5 Hilton Street, Manchester
ACTION RECORDS 46 Church St, Preston
QUICKSILVER MUSIC 24 Market Street, Southport
MALCOLMS MUSICLAND The Baptist Chapel, Chapel Street, Chorley
TASTY RECORDS 25 Regent Road, Altrincham
KALEIDOSCOPE RECORDS 30 Westfield Street, St Helens

NORTH EAST
RPM MUSIC 4 Old George Yard, Highbridge, Newcastle upon Tyne
VINYL GURU 69 Westgate Road, Newcastle upon Tyne
BEYOND VINYL 88 Westgate Road, Newcastle upon Tyne
REFLEX 23 Nun Street, Newcastle upon Tyne
JG WINDOWS 1-7 Central Arcade, Newcastle upon Tyne
BEATDOWN RECORDS Berwick Street, Newcastle upon Tyne
SOUND IT OUT RECORDS 15a Yarm Street, Stockton-on-Tees
HOT RATS RECORDS 38 Stockton Road, Sunderland

YORKSHIRE & THE HUMBER
EARWORM RECORDS 1 Powells Yard, Goodramgate, York
THE RECORD CAFÉ 45-47 North Parade, Bradford
FIVE RISE RECORDS 30c Park Road, Bingley
GRIND AND GROOVE RECORDS 59B Cavendish Street, Keighley
REPLAY RECORDS 62-64 Freeman Street, Grimsby
VINYL TAP 42 John William Street, Huddersfield
P & C MUSIC 6 Devonshire Place, Harrogate
WRECKING BALL RECORDS Unit G43, Hull
WARREN RECORDS 47-49 Queens Dock Ave, Hull
BUG VINYL 11 Ladygate, Beverley
REVO RECORDS 26 Westgate, Halifax
LOAFERS VINYL & COFFEE AE3, The Piece Hall, Halifax
MUSE MUSIC 38 Market Street, Hebden Bridge
CRASH RECORDS 35 The Headrow, Leeds
RELEASED RECORDS 15/16 The Corn Exchange, Leeds
THE VINYL WHISTLE 39 Otley Road, Leeds
JUMBO RECORDS 1-3 Merrion Centre, Leeds
RECORD JUNKEE 7 Earl Street, Sheffield
RECORD COLLECTOR 233 Fulwood Road, Sheffield
BEAR TREE RECORDS The Forum, 127 Devonshire Street, Sheffield
SPINNING DISCS 55 Chesterfield Road, Sheffield
WAX AT MOORGATE 643 Chesterfield Road, Sheffield
WAH WAH RECORDS 15 Brook Street, Wakefield
RECORD REVIVALS 6 Northway, Scarborough
VINYL EDDIE 86 Tadcaster Road, York

SCOTLAND
ASSAI RECORDS 33 Union Street, Dundee
MO'FIDELITY RECORDS 126 Murray Street, Montrose
LE FREAK RECORDS 159 Perth Road, Dundee
UNDERGROUND SOLU'SHN 9 Cockburn Street, Edinburgh
AVALANCHE Waverley Mall, 3 Waverley Bridge, Edinburgh
ASSAI RECORDS 1 Grindlay Street, Edinburgh
VOXBOX 21 Stephen Street, Edinburgh
EUROPA MUSIC 10 Friars Street, Stirling
LOVEMUSIC 34 Dundas Street, Glasgow
MONORAIL MUSIC, 12 Kings Court, 97 King Street, Glasgow
MIXED UP RECORDS 18 Otago Lane, Glasgow
SOME GREAT REWARD 520 Victoria Road, Glasgow
GROOVES The Old Library, 8 Laing Street, Orkney
CONCORDE RECORD SHOP 15 Scott Street, Perth

WEST MIDLANDS
REVOLUTION RECORDS 16 Park Place Shopping Centre, Walsall
POLAR BEAR 10 York Road, Kings Heath, Birmingham
IGNITE RECORD STORE 110-114 Corporation Street, Birmingham
SWORDFISH 66 Dalton Street, Birmingham
THE DISKERY 99-102 Bromsgrove St, Birmingham
FRANK HARVEY 63 Spon Street, Coventry
JUST DROPPED IN Unit 2D Fargo Village, Far Gosford Street, Coventry
HEAD RECORDS Unit 5, 8 Lower Mall, Royal Priors, Leamington Spa
SEISMIC RECORDS 44-46 Warwick Street, Leamington Spa
S.T RECORDS 165 Wolverhampton Street, Dudley
MUSIC MANIA 3-6 Piccadilly Arcade, Hanley
RUBBER SOUL RECORDS 19 Marsh Street South, Hanley
GLOBAL GROOVE RECORDS 13 Bucknall New Road, Hanley
FISH RECORDS Crown Courtyard, Crown Street, Stone
STRAND RECORDS 15 The Strand, Longton, Stoke-on-Trent
TUBEWAY RECORDS K12 Lower Level, Pride Hill Centre, Shrewsbury
LEFT FOR DEAD 14 Wyle Cop, Shrewsbury
ECLIPSE RECORDS 4 Victorian Arcade, Walsall
VINYL & VINTAGE 5-6 Cleveland Court, Wolverhampton
OLDIES UNLIMITED 89 Darlington Street, Wolverhampton

EAST MIDLANDS
ROCKABOOM 18 Malcolm Arcade, Leicester
ROUGH TRADE 5 Broad Street, Nottingham
VINYL LOUNGE 4 Regent Street, Mansfield
VINYL ATTRACTION 8 Stodman Street, Newark
SPUN OUT SOUNDS 57 Gold Street, Nottingham
VINYL UNDERGROUND 80 Abingdon Street, Nottingham
TALLBIRD RECORDS 10 Soresby Street, Chesterfield

LONDON
LION COFFEE & RECORDS, Unit 6 Boxpark, 2-10 Bethnal Green Road
ROUGH TRADE EAST Old Truman Brewery, 91 Brick Lane
ROUGH TRADE WEST 130 Talbot Road, Notting Hill
FLASHBACK RECORDS 131 Bethnal Green Road
WORLD OF ECHO 128 Columbia Road
TOME RECORDS 234 Graham Road
STRANGER THAN PARADISE RECORDS Mare Street Market
MATTERS OF VINYL IMPORTANCE (MOVI) 136 Hoxton Street
FLASHBACK RECORDS 50 Essex Road
LES ALDRICH MUSIC 98 Fortis Green Road, Muswell Hill
HONEST JONS Unit 115 Lowerstable Street
AUDIO GOLD 308-310 Park Road
FLASHBACK RECORDS 144 Crouch Hill
LET IT ROLL RECORDS 121 Kentish Town Road
SOUNDS THAT SWING 88 Parkway, Camden Town
CASBAH RECORDS 320-322 Creek Road, Greenwich
PECKHAM SOUL Studio BGB Bussey Building, 133 Copeland Road
THE BOOK & RECORD BAR 20 Norwood High Street
LEVEL CROSSING RECORDS 49 Sheen Lane, East Sheen
SOUL BROTHER RECORDS 1 Keswick Road, Putney
SOUL PROPRIETORS 64 Elm Park Road
PURE VINYL RECORDS 246 Ferndale Road, Brixton
CONTAINER RECORDS 501 Pop Brixton, 49 Brixton Station Road
LION VIBES 98 Granville Arcade, Brixton Village
HONEST JONS 278 Portobello Road
SOUNDS OF THE UNIVERSE 7 Broadwick Street
PHONICA RECORDS 51 Poland Street
IF MUSIC LTD 12 D'Arblay Street
RECKLESS RECORDS 30 Berwick Street
SISTER RAY 75 Berwick Street

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Malena Zavala
La Yarará (LP)
Yucatan Records
Argentinian artist's sophomore LP following 2018's *Aliso*, on pink vinyl with a special edition zine exploring the themes of the album.

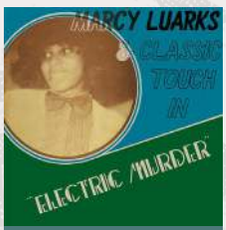
Manic Street Preachers
Done & Dusted (12″)
CMG
1994 12-inch reissued for RSD along with two remixes each from The Chemical Brothers and Ashley Beedle.

Mansun
The Dead Flowers Reject (LP)
KSCOPE
Unofficial fourth album from the Chester band, recorded in parallel to *Six* and previously available only as a bootleg.

Marc Bolan & T. Rex
Shadowhead (LP)
Demon
Collection of classic album tracks and singles recorded over five years (1972 – 1976), in seven studios and five countries.

Marcus Upbeat/ Laurel Aitken
Blue Beat Is Back In Town/Boogie Rock (7″)
Blue Beat
Double A-side: *Blue Beat Is Back In Town* by Marcus Upbeat and *Boogie Rock* by Laurel Aitken.

THE MAR-KEYS LAST NIGHT EP (10″)
VINYL REVIVAL
Reissue of the first and most famous recording by the studio session band for Stax Records, featuring the Royal Spades' Steve Cropper, Chips Moman, Packy Axton, Wayne Jackson and Jerry Lee Smoochy Smith. Contains four tracks: *Last Night, Sticks & Stones, Sit Still* and *Pop Eye Stroll*. Limited to 1,000.



Marcy Luarks & Classic Touch
Electric Murder (LP)
Kalita Records
Mythical American-Nigerian Afro boogie rarity reissued for the first time since 1983 with extensive liner notes.

Marika Hackman
Any Human Friend (10″)
VEMI
Four-track acoustic EP released physically for the first time following the British singer-songwriter's album of the same name in August 2019.

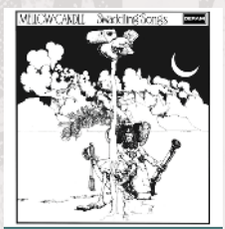
Mark Knopfler
Metroland (LP)
UMC-Mercury
The first vinyl release of the soundtrack to this 1997 film, including songs by Elvis Costello, The Stranglers, Hot Chocolate and Django Reinhardt.

Marker Starling/ Ha Ha Collective
Silk Rock (7″)
Tin Angel Records
Two versions of new track from Toronto's Chris A. Cummings. B-side features Stereolab's Laetitia Sadier on lead vocals.

Marvin Pontiac
The Asylum Tapes (LP)
Northern Spy
Marvin Pontiac was sent a 4-track recorder during the years he was held at Esmerelda State Mental Institution. This is what he did with it. . .

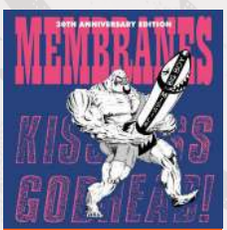
The Meat Puppets
The Meat Puppets (10″)
Megaforce
Four-track EP recorded specially for Record Store Day and released on pink/green vinyl: *I Don't; Sugar Finger; Big Rock Candy Mountain; Multiply.*

Meatloaf
Bat Out Of Hell II: Back Into Hell (2LP)
UMC/Virgin EMI
Double picture disc follow-up to the 1993 14-million selling original, with songs once again written by Jim Steinman.



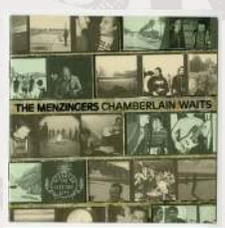
Mellow Candle
Swaddling Songs (LP)
Deram/Decca
Vinyl reissue of the sole album from Irish prog-rock band, with additional liner notes on inner bag. Pure analogue remaster from the master tapes.

Melt Yourself Down
Born In The Manor (7″)
Decca Records
Limited edition 7″ from the jazz-influenced party-punk band. Features new single *Born In The Manor* and the IDLES remix of *It Is What It Is.*



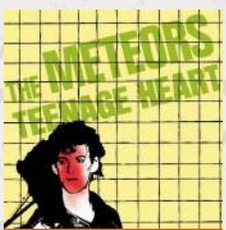
Membranes
Kiss Ass Godhead (LP)
Glass Modern
30th anniversary edition, of the 1989 *Glass* LP, recorded by Steve Albini in Chicago & Leeds, his first production outside of Big Black. Pressed on pink vinyl.

Menswear
Nuisance: 25th Anniversary Edition (LP)
Demon Records
25th anniversary reissue of Britpop classic. Includes non-album single *We Love You* and hidden CD-only bonus track.



The Menzingers
Chamberlain Waits (LP)
Red Scare Industries
Coloured vinyl reissue of album first issued in 2010 and in and out of print since from the emperors of Philadelphia punk. Limited run of 570.

Metal Mirror
English Booze (7″)
On The Dole Records
Headbanging ode to booze and sole single by Midlands rockers gets its first ever reissue with *Rock'n'Roll Ain't Never Gonna Leave You* on the B-side.

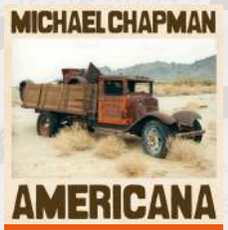


The Meteors
Teenage Heart (LP)
Music On Vinyl
Debut album by the Dutch new wave band The Meteors featuring the single *My Balls Ache*. 500 numbered copies on coloured vinyl.

Metronomy
Metronomy Forever Remixes (12″)
Because Music
Remixes from the current *Metronomy Forever* album campaign including IDLES' take on *Wedding Bells.*

Metronomy & Clara Luciani
La Baie/La Grenade (7″)
Because Music
French songwriter covers Metronomy's *The Bay*, with the English band returning the compliment on *La Grenade*.

Mew
And The Glass Handed Kites (2LP)
Music On Vinyl
2LP 15th anniversary set containing 10 bonus tracks, including the Mogwai remix of *Why Are You Looking Grave*.



Michael Chapman
Americana (LP)
Mooncrest
The Yorkshire guitarist chooses tracks from his two Americana albums and releases them on 180 gram 12″ vinyl, featuring extensive sleevenotes.

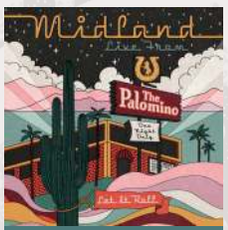
Michel Colombier
Capot Pointu (LP)
PlayTime
Reissue of 1969 album by the French composer with two songs written by his friend Serge Gainsbourg. A lesser-known modern jazz/pop gem.

Michel Legrand
Jazz On Film (LP)
Moochin' About
Standalone collection celebrating the life of the French composer, compiled by label owner Jason Lee Lazell, with introduction by Iggy Pop.

Mickey & The Soul Generation
Iron Leg (7″)
GCP
Classic rare groove track by DJ Shadow's favourite funk band gets a reissue on black 7″ dinked centre hole vinyl.

Mickey & The Soul Generation
How Good Is Good (7″)
Mr. G
Fully remastered with replica artwork. Originals of this 7″ gem from 1972 sell on the second-hand market for £1,000.

Mickey & Them
U.F.O./Hey, Brother Man (7″)
GCP
Another highly prized rarity from the San Antonio, Texas funk group, reissued for the first time and fully remastered.



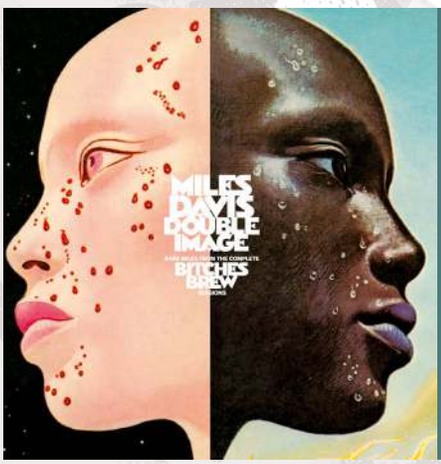
Midland
Live At The Palomino (LP)
Big Machine
Live recording of Midland's show at one of LA's most celebrated venues, paying homage to the country greats of the past.

Mikal Cronin
Switched-On Seeker (LP)
Merge
Completely synth-based, full-length reworking of Cronin's 2019's *Seeker* album in the same vein as Wendy Carlos' *Switched-On* series.

Mike Watt + The Secondmen
In Quintessence (7″)
Yep Roc Records
Bassist behind Minutemen, Dos and Firehose tackles lead-off track from Squeeze's 1981 album *East Side Story*.

Milton Nascimento
Ultimo Trem (2LP)
Far Out Recordings
Recorded in 1981, *Ultimo Trem* was written as the soundtrack to a ballet which dealt with the impact of the closure of a train line in the North East of Brazil.

Minnie Riperton
Les Fleur/Oh By The Way (7″)
Selector Series
Hand-numbered, remastered reissue of Minnie Riperton's iconic, majestic and much sampled *Les Fleur*.

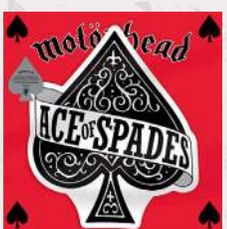


MILES DAVIS
DOUBLE IMAGE: DIRECTIONS IN MUSIC (2LP)
CMG
Double album collating rarities from the sessions for legendary experimental masterwork *Bitches Brew*. Originally part of 1998's *Complete Bitches Brew Sessions*. Features 10 embryonic recordings which paved the way for the final LP.

MJ Cole
Madrugada Remixes (12″)
Classics & Jazz UK
Remixes from Cole's forthcoming album *Madrugada* by Shanti Celeste, Cooper, Model Man and MJ himself on clear single 12-inch.

Moonchild
The Truth/Run Away (7″)
Tru Thoughts
Moonchild release remixes from DJ Jazzy Jeff, James Poyser and Eric Lau & Kaidi Tatham on red hot/blue splatter vinyl.

Morrissey
Honey, You Know Where To Find Me (10″)
BMG
3-track transparent photo disc in a clear PVC bag selected by Morrissey from 2009 reissue of his *Southpaw Grammar* album.



Motörhead
Ace Of Spades (7″)
BMG
Limited edition shaped picture disc celebrating the 40th anniversary of Motörhead's speaker-smashing outlaw anthem *Ace Of Spades*.

Mouth Congress
Ahhh The Pollution (7″)
Captured Tracks
Never before released three-track 7″ from Mouth Congress, the musical comedy duo of Scott Thompson and Paul Bellini, best known for *The Kids In The Hall*.

Mungo's Hi Fi, Ft. Marina P, Dennis Alcapone & Tippa Irie
The Beat Goes SKA! (7″)
Scotch Bonnet Records
Exclusive RSD single featuring Dennis Alcapone and Tippa Irie.

The Murder Capital
Love, Love, Love (Live) (12″)
Human Season Records
Two live tracks, *Love, Love, Love* and *On Twisted Ground*, from the thrilling Irish post-punk band's show at The Dome, Tufnell Park in October 2019.

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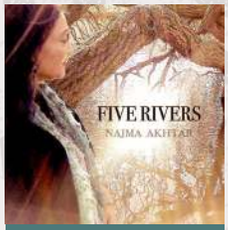
Mush
Great Artisanal Formats (7″)
Memphis Industries
Following on the heels of their debut album, *3D Routine*, Leeds upstarts Mush release this 5-track EP for RSD 2020.

My Chemical Romance
Life on the Murder Scene (12″)
Reprise
First time on vinyl for this compilation album originally released in 2006.

My Life Story
The Rose The Sun (12″)
Exilophone Records
Two tracks of brooding orchestral pop from 2019 album *World Citizen* remixed by multi award-winning production duo *Chøppersaurus*.

Nahko And Medicine For The People
Take Your Power Back (Live) (10″)
Side One Dummy Records
Unreleased live version of title track from forthcoming album.

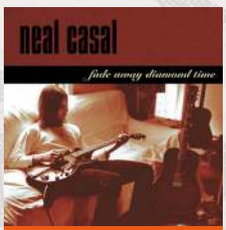


Najma Akhtar
Five Rivers (12″)
Last Minute Productions
New album from British singer with Indian roots fusing jazz, Indian ghazal, traditional bhajans, semi-classical vocals and the odd Bollywood hit.

Nas
God's Son (2LP)
Get On Down
Out of print since its original release back in 2002, *God's Son* is back on the racks for RSD and available on coloured vinyl. 5,000 copies worldwide.

Natalie Prass
Natalie Prass (LP & 7″)
Spacebomb
Natalie Prass's 2015 critically acclaimed debut LP receives an RSD repress, on turquoise blue vinyl. There's also a bonus 7″ as part of the package.

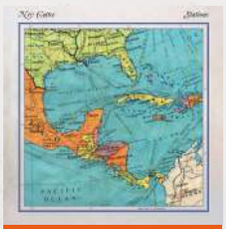
Nazareth
Love Hurts/
This Flight Tonight (10″)
Salvo
The 45th anniversary re-release of the hit single *Love Hurts* from the evergeen Scottish rockers. Pressed on orange vinyl.



Neal Casal
Fade Away
Diamond Time (2LP)
Not Fade Away
First ever vinyl release for the classic debut LP by Neal Casal, who tragically passed away at the end of the summer.

Neil Swainson Quintet
49th Parallel (LP)
Reel To Real
Originally released on CD in 1989, this extremely rare recording makes its debut on vinyl. Limited to 1,000 copies.

Neil Young
Homegrown (LP)
Reprise
Long-lost acoustic album from 1974-1975. Young describes it as the missing link between *Harvest*, *Comes A Time*, *Old Ways* and *Harvest Moon*.

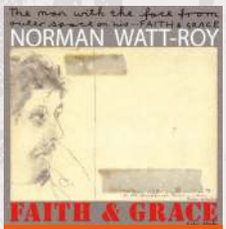


Nev Cottee
Stations (LP)
Wonderful Sound
First vinyl issue of the gravel-voiced Mancunian Nev Cottee's debut album. It comes remastered and packaged with new artwork.

The New Clarence Reid
Cadillac Annie/
Tired Blood (7″)
Phil-LA Of Soul
A long overdue first reissue of the 1967 original proto-funk Miami Sound mastermind.

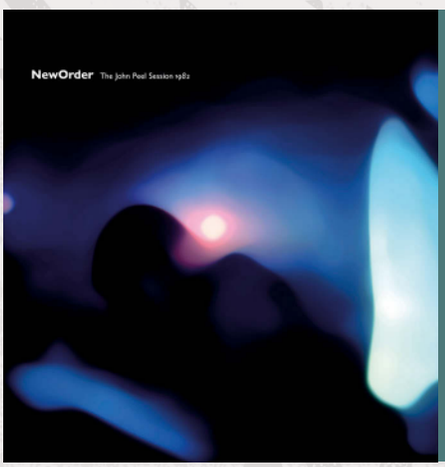
Nick Mason
See Emily Play/
Vegetable Man (12″)
Legacy
The Pink Floyd man delves back into the archive to cover two early classics. The 12″ single features an etching on its B-side.

Nite People
P.M. (LP)
Trading Places
The Nite People were a psych group straight outta Bournemouth in the mid 60s. The band's debut is reissued for RSD on transparent red vinyl.

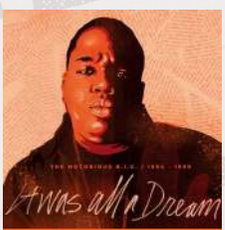


Norman Watt-Roy
Faith & Grace (LP)
Cadiz Music
The Blockheads bassist released his debut solo album back in 2013. This vinyl version is packaged with a previously unreleased live set.

North Sea Radio Orchestra
I A Moon (LP)
The Household Mark
Classical. Prog. Krautrock. The band's seminal pastoral chamber pop is released on red vinyl. Limited to 500 copies.



NEW ORDER
THE JOHN PEEL SESSION 1982 (12″)
RHINO
A four-track Peel session in a newly created Peter Saville sleeve no less. It's made up of *We All Stand* and *5-8-6* from *Power, Corruption & Lies*. Along with non-LP songs *Too Late* and *Turn The Heater On*, the latter, curiously, a cover of reggae artist Keith Hudson.



Notorious B.I.G
It Was All A Dream (9LP)
Rhino
9LP boxset featuring Biggie's four albums *Ready To Die*, *Born Again*, *Life After Death* and *Junior Mafia's Conspiracy*.

The Obsessed
Incarnate (2LP)
Blues Funeral
2020 marks the 40th anniversary of The Obsessed, one of the stoner scene's most prolific bands. This odds n' sods compilation marks the date.

The Obsessed
Incarnate (CD)
Blues Funeral
The Obsessed's 1999 compilation is also available on compact disc this RSD. Long out of print, this deluxe edition has been remastered.

Ocean Colour Scene
One From The Modern (2LP)
UMC/Island
Exclusive, limited edition of OCS's fourth album remastered at Abbey Road, and released on heavyweight green vinyl.

Ol' Dirty Bastard
Return To The 36 Chambers: The Dirty Version (9x7")
Rhino Elektra
A comprehensive singles boxset to celebrate the 25th anniversary of ODB's debut LP.

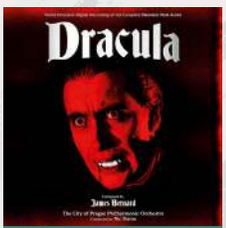
Operation Ivy
Energy (LP)
Epitaph
The classic punk rock LP of the band that laid the foundation of Rancid. Available for the first time ever on vinyl in Europe. Limited to 1,000 copies.

OST
Black Mirror: Smithereens (LP)
Music On Vinyl
Smithereens was the second EP of the fifth series of *Black Mirror*. Its score was composed by Ryuichi Sakamoto.

OST
The Turning: Kate's Diary (LP)
Music On Vinyl
Soundtrack to the supernatural horror movie based on the chilling Henry James novel *The Turn Of The Screw*. Spooky.

OST
The Godfather (7")
Silva Screen
This limited edition white vinyl single plays host to some of the most memorable pieces of movie music ever written. It's an offer you can't refuse.

OST
The Musical Anthology Of His Dark Materials (2LP)
Silva Screen
Tracks from the recent BBC adaptation of Philip Pullman's acclaimed series of novels.



OST
Dracula/The Curse Of Frankenstein (2LP)
Silva Screen
Recordings of the complete scores from two classic Hammer films of the 1950s composed by James Bernard.

OST
THE HITCHHIKER'S GUIDE TO THE GALAXY (3LP)
DEMON RECORDS
To celebrate the 42nd anniversary of the *Hitchhiker's Guide To The Galaxy*, a reissue of two original recordings of Douglas Adams's sci-fi comedy drama. Pressed on 'Vogon Green', 'Magrathean Blue' and 'Pangalactic Purple' vinyl.

OST – Ennio Morricone
The Good, The Bad And The Ugly (LP)
AMS
Ennio Morricone's memorable score for Sergio Leone's pitch perfect Spaghetti Western. Featuring new artwork.

OST – Ennio Morricone
For A Few Dollars More (10")
AMS
The second chapter in Sergio Leone's 'Dollar' trilogy, and his second collaboration with the master, Ennio Morricone.

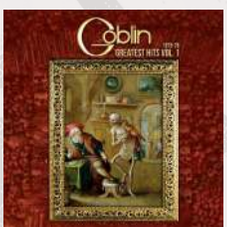
OST – Ennio Morricone
Fistful Of Dollars (10")
BTF
One of the great spaghetti soundtracks, *A Fistful of Dollars* wouldn't have the same impact without Ennio Morricone's music, and the whistling.

OST – Ennio Morricone
Once Upon A Time In The West (LP)
BTF
Following on from the 'Dollar' trilogy another Leone/ Morricone collaboration. Another stone-dead classic.

OST – Ennio Morricone
Peur Sur La Ville (2LP)
Wewantsounds
More Morricone. This time it's his superb soundtrack for the 1975 French movie *Peur Sur La Ville*. Reissued for the first time on double vinyl.

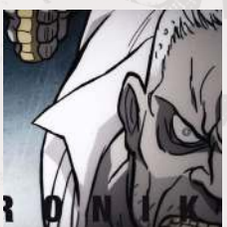
OST – Francis Lai
Made In France (LP)
PlayTime
The legendary French composer Francis Lai won an Oscar for *Love Story* in 1970. This album showcases his prolific talent as a movie composer.

OST – Gato Barbieri
Last Tango In Paris (LP)
AMS
The music to Bertolucci's controversial *Last Tango In Paris* was scored by saxophonist Gato Barbieri. Available for RSD on rose coloured vinyl.



OST
Goblin (2LP)
AMS
Goblin are one of the most revolutionary bands in the history of film music. So much so that they're worthy of a 'greatest hits' album.

OST – Henri Crolla & Andre Hodeir
Jazz On Film… (LP)
Moochin' About
Celebrating 100 years of Crolla and Hodeir and three of their iconic film soundtracks, collected here for the first time on vinyl.



OST – Jimmy Urine & Serj Tankian
Fuktronic (LP)
Music On Vinyl
Fuktronic is a chill collaboration between Jimmy Urine (Mindless Self Indulgence) and Serj Tankian (System Of A Down).

OST – Johnny Pate
Shaft In Africa (2x7")
Dynamite Cuts
This classic funky blaxploitation soundtrack rarity is one of the toughest soundtracks to come from the early 70s' Black action cinema movement.

OST – Jon Brion
Synecdoche New York (LP)
Fire Soundtracks
The soundtrack to Charlie Kaufman's 2009 cult movie *Synecdoche New York* released for the first time on white vinyl.

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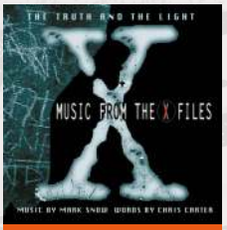
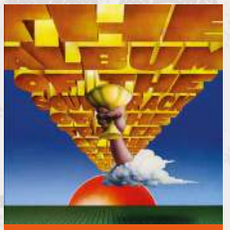


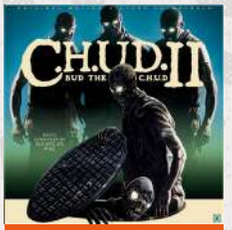
OST – Mark Snow
The Truth And The Light (Music From The X-Files) (12″)
Warner
Mark Snow's eerie synthscapes on glow in the dark green vinyl. The truth is out there.

OST – Mikis Theodorakis
Serpico (LP)
Wewantsounds
New edition of the classic 1973 soundtrack composed by Mikis Theodorakis Reissued on vinyl for the first time in decades.



OST
Monty Python And The Holy Grail (LP)
UMC/Virgin EMI
The picture disc album of the soundtrack of the trailer of the film of *Monty Python And The Holy Grail*. Ni!

OST
The Last Porno Show (LP)
Country Club
Devon Goldberg's original score to director Kire Paputts' 2019 dark comedy feature-length film *The Last Porno Show*, performed by Morricone Youth.



OST – Nicholas Pike
C.H.U.D. II: Bud The C.H.U.D. (LP)
Terror Vision
Nicholas Pike's chilling synth score for the 1989 crazed zombie comedy is a first-time release on any format.

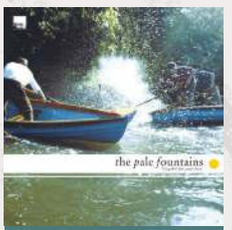
OST
Terrahawks (LP)
Gerry Anderson
Soundtrack album includes Richard Harvey's iconic 80s theme (and variations), as well as a full-cast audio drama story called *Into The Breach*.

OST
The Virgin Suicides (LP)
Ryko Rhino
Out of print since 2000, the RSD reissue marks the soundtrack's 20th Anniversary. Featuring tracks by Air, as well as Heart, 10CC and Gilbert O'Sullivan.

OST
Austin Powers: The Spy Who Shagged Me (LP)
Maverick
Mike Myers' ultra-mod '60s spy spoof Austin Powers features a groovy mix including Edwyn Collins and Susanah Hoffs.

OST
Austin Powers: International Man Of Mystery (2LP)
Disney
Purple/red pressing, featuring George Clinton, Sergio Mendes, Edwyn Collins and Quincy Jones.

OST
Austin Powers In Goldmember (LP)
Maverick
Music from the third and final Austin Powers movie is available, appropriately enough, as a gold 12″.

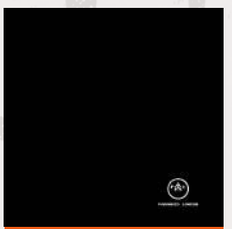


The Pale Fountains
Longshot For Your Love (LP)
Marina
New enhanced, remastered edition of the long-deleted, much sought-after 1985 compilation covering the band's early years.

PALE SAINTS
MRS DOLPHIN (LP)
4AD
Originally released in 1991 and previously only available on CD in Japan, 4AD are finally giving this early singles compilation its first vinyl pressing. The album rounds up all the tracks from the band's early EPs, plus one from the indie compilation *Gigantic! 2* and an exclusive track.

Parabellum
Post Mortem Live (2LP)
L.M.L.R.
Deluxe red and black splatter vinyl reissue of the French alt-rockers' live album, originally released on CD in 1997, with original artwork and obi strip.

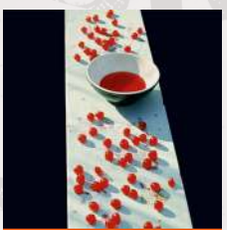
Paradise Lost
Live At Rockpalast (2LP)
Music On Vinyl
Live show recorded at the Bizarre Festival, Germany, in 1995 and never released on vinyl. 6mm sleeve with embossed Paradise Lost logo.



Paranoid London
Paranoid London (LP)
Paranoid London
London duo's out of print 2014 album of Chicago house, which changes hands for in excess of £40 on Discogs. Reissued on bright yellow vinyl.

The Pastels
Advice to the Graduate/ Ship to Shore (7″)
Domino
Tracks previously unreleased from Peel Session in 1997. A-side is a cover of the Silver Jews song from *Starlite Walker*.

Paul Hardcastle
19: The Mixes (LP)
Chrysalis Records
Seven-track mini album to celebrate the 35th anniversary of the UK No. 1 track. Features six original remixes from 1985 along with Paul's original demo.

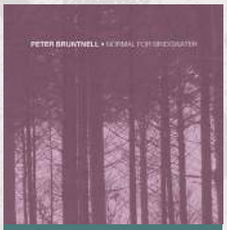


Paul McCartney
McCartney 1 (LP)
Capitol/UMe
McCartney's debut solo album, notable for the fact that he performed all the instruments himself. Half-speed remastered at Abbey Road.

Paw Patrol
Official Theme Song (7″)
Enjoy The Ride
Limited edition 7″ vinyl pressed on Dog Bone-White featuring four hit children's songs from the *Paw Patrol* series. Woof!

Pennywise
The Fuse (LP)
Epitaph
The only album by legendary US skate punk band Pennywise that has never been available on vinyl gets its debut on orange and black splatter.

Pete Rock
Petestrumentals 3 (2LP)
Tru Soul Records
Latest in the series of genre-defining instrumental projects from the stellar hip-hop producer. Coloured pressing limited to 4,000 worldwide.



Peter Bruntnell
Normal For Bridgwater (12″)
Loose
21st anniversary release of Peter Bruntnell's influential 1999 Americana album on vinyl for the first time.

Peter Tosh
Buk-In-Hamm Palace (12″)
Spaziale Recordings
Fully remastered reissue of the Mick Jagger-produced single. Release also includes a previously unreleased version.

Philip Glass
The Essential (4LP)
Music On Vinyl
4LP collection in deluxe lift-off box with blue foil embossing. Includes an 8-page booklet and info on Music On Vinyl's 2020/2021 Philip Glass series.

Phoebe Killdeer
Fade Out Lines (LP)
Kwaidan
Limited one-sided 12″ picture disc of the Australian singer's original track, later remixed by The Avener, to celebrate the 10th anniversary.

Piero Piccioni, Armando Trovajoli, Carlo Rustichelli, Nini Rota
Jazz On Film… (12″)
Moochin' About
2LP celebration of one of Italy's greatest actors.

Pigbag
Dr Heckle & Mr Jive (2LP)
Call of The Void
The debut album by post-punk/funk group featuring The Pop Group's Simon Underwood on wax for the first time since '82.

The Pineapple Thief
Uncovering The Tracks (LP)
Kscope
Must-have update of the proggers' early works that showcases the evolution of The Pineapple Thief.

Pink Floyd
Arnold Layne Live At Syd Barrett Tribute (7″)
Warner
Limited edition etched 7″ single of *Arnold Layne* recorded live at The Madcap's Last Laugh, Syd Barrett Tribute in 2007.

Pinkfong
Baby Shark (7″)
SmartStudy Co
Four-track release featuring the ubiquitous children's earworm and two new tracks, with only 500 copies finding their way to these shores.

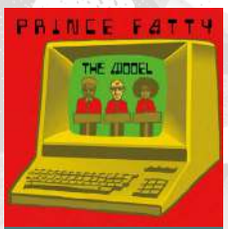
Pluto
Journey's End (LP)
Morgan Blue Town
Previously unreleased second album from Pluto, whose first is highly collectable. Remastered by the band from master tapes found in the Morgan tape stores.

The Pogues
At The BBC 1984 (LP)
Rhino
Collection of the band's BBC sessions for John Peel, David 'Kid' Jensen and Janice Long broadcast in 1984 and 1985. With poly lined inner bag.

Predatur
Seen You Here (7″)
On The Dole Records
Reading metal band's single from 1982 reissued for the first time, showcasing the *Jobcentre Rejects* series of NWOBHM compilation albums.

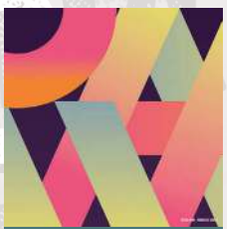
The Pretenders
Live! At The Paradise Theater, Boston 1980 (LP)
Warner
Reissue of previously promo-only Warner Bros. Music Show with new art including photos from the performance.

Primal Scream
Loaded (12″)
CMG
30th anniversary release featuring Andy Weatherall 7-minute mix, b/w *I'm Losing More Than I'll Ever Have* & *Ramblin Rose (Live NYC)*.

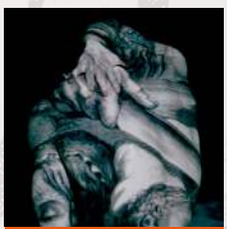


Prince Fatty
The Model ft Shniece Mcmenamin & Horseman (7″)
Evergreen Recordings
Limited edition 7″ (1,000 worldwide) with an exclusive Dub mix on the B-side.

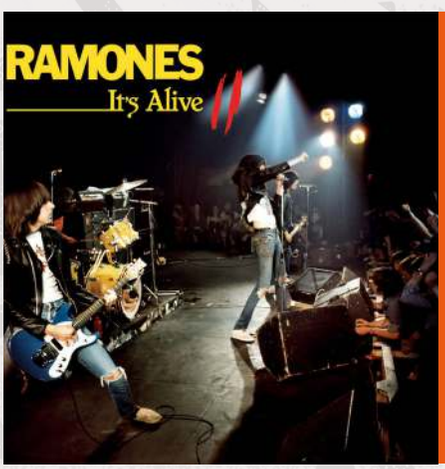
Qasim Naqvi
Beta (LP)
Erased Tapes
New album from Pakistani-American avant-composer, and drummer from the cult experimental acoustic trio Dawn Of Midi. Released on clear vinyl.



The RAH Band
Producers Choice (2LP)
Atjazz
Remastered tracks from original tapes carefully selected from various RAH Band albums and presented over a double LP with printed sleeve.

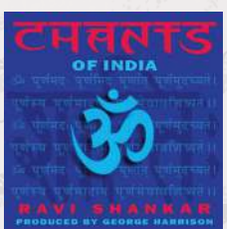


Raised Fist
Sound Of The Republic (LP)
Burning Heart Records
A fan favourite in the band's discography finally gets the vinyl treatment for the first time, limited to 1,000.



RAMONES
IT'S ALIVE II (2LP)
RHINO
Special edition break-out from the Ramones' *It's Alive* 40th anniversary release including show recorded at Victoria Hall, Stoke-on-Trent in 1977. It has been mixed by original Ramones engineer and producer Ed Stasium. Exclusive for RSD 2020 on double heavyweight, numbered vinyl.

Rare Pleasure
Let Me Down Easy (7″)
South Street Disco
Northern/modern soul crossover, featuring Sandy Barber on lead vocals, gets a much-welcomed official reissue on 7″ for Record Store Day.



Ravi Shankar
Chants Of India (2LP)
BMG/Dark Horse
1997 collaboration with George Harrison released on vinyl for the first time to celebrate what would have been Ravi's 100th birthday. 500 copies.

! ALL RELEASES CORRECT AT TIME OF GOING TO PRESS BUT SUBJECT TO CHANGE
Please check your local record store or go to www.recordstoreday.co.uk for the latest details

RECORD STORE DAY UK 18·04·2020

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Raw Material

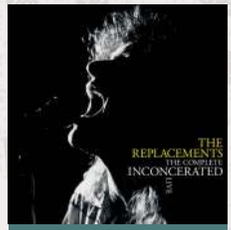
Raw Material (2LP)
Sunbeam

This 1970 prog-psych classic gets its most extensive reissue yet, adding three singles and the *Sounds Progressive* LP they'd released under a pseudonym.

THE ROLLING STONES

METAMORPHOSIS (LP)
UMC/ABKCO

This Rolling Stones rarities compilation was first released in 1975 with the intention of outwitting the bootleggers. It combines legendary outtakes with a wealth of demos that Jagger and Richards put together for other artists.



The Replacements

The Complete Inconcerated Live (3LP)
Rhino

3LP breakout of discs three and four of *Dead Man's Pop* featuring live show recorded at University of Wisconsin in 1989.

The Residents

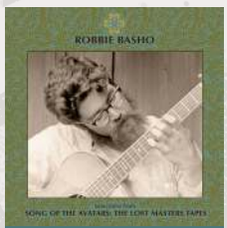
Icky Flix (2LP)
New Ralph

First time vinyl release for the complete alternative soundtrack to the group's 2001 video collection on orange and yellow vinyl, limited to 1,250 in UK.

Richard Spaven

Spaven's 5ive (LP)
Jazz re:freshed

Much-demanded release of jazz virtuoso drummer *Spaven's 5ive* solo record is now available on vinyl to celebrate the album's 10th anniversary.



Robbie Basho

Selection From The Songs Of Avatars (LP)
Tompkins Square

Completely unreleased album from one of the progenitors of American Primitive guitar, who passed away in 1986.

Robert Parker

I Caught You In A Lie (7″)
Nola

Blissful New Orleans soul with a slice of blues from the man behind the 1966 hit single *Barefootin'*. A £100+ selling collectors' gem.

Robyn

Robyn (2LP)
UMC/Island

2005 album from the Swedish singer featuring the hit singles *Be Mine* and *With Every Heartbeat* with newly configured tracklisting for RSD.

Roger Waters

The Wall. Live in Berlin
UMC/Virgin EMI

A clear vinyl issue of the 1990 Berlin version of *The Wall*, Roger Waters' concept album. Van Morrison, The Band, Joni Mitchell guest among others.

Róisín Murphy

Incapable (12″)
Skint

Róisín Murphy shares a new track, produced by long-time collaborator DJ Parrot aka Crooked Man and released on picture disc format.

Ron Carter

Stockholm (2LP)
IN+OUT Records

First RSD release from legendary jazz bassist Ron Carter featuring Renee Rosnes, Jimmy Greene and Payton Crossley. Limited to 1,999.

Ronnie Wood & Keith Richards

The First Barbarians Live From Kilburn (3LP)
Wooden Records

Recorded in July 1974 at London's Kilburn Gaumont State Theatre. First time on vinyl.

Rory Gallagher

Cleveland Calling (LP)
Chess/UMC

A previously unreleased acoustic radio session, recorded at WNCR in Cleveland on August 7th 1972. It includes eight songs and an interview.

Roxy Music

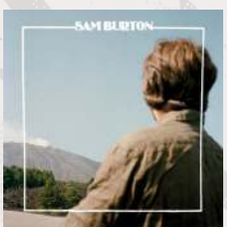
Roxy Music. Steven Wilson Stereo Mix (2LP)
UMC/Virgin EMI

Mastered at Abbey Road, the final piece of the Roxy Music debut album celebration jigsaw is issued for RSD2020.

Roy Redmond

Ain't That Terrible/ A Change Is Gonna Come (7″)
Harlem Shuffle

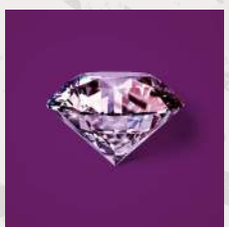
A Northern Soul classic from the little known Roy Redmond. It's repressed for the first time since 1967. Play often and loud.



Sam Burton

Nothing Touches Me (7″)
Tompkins Square

Sam Burton is a singer/songwriter from Salt Lake City. This limited edition 45 precedes his debut album, to be released later this year.



Sam Smith

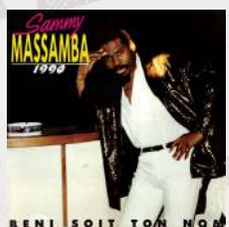
I Feel Love (12″)
Capitol Records UK

A first time on the vinyl format for Sam Smith's big dance hit *I Feel Love*. With an extended version on the flip, it's limited to 1,000 copies.

Samantha Jones

A Girl Named Sam (LP)
Trading Places

A coloured vinyl edition of Samantha Jones' 1970 album. Popular in Europe, her albums later experienced a revival on the Northern soul scene.



Sammy Massamba

1990: Beni Soit Ton Nom (LP)
SM Productions

A remastered reissue of the rare and in demand cult afro album from the Congolese artist and producer Sammy Massamba.

Sandie Shaw

Reviewing The Situation (2LP)
UMC/Virgin EMI

Sandie Shaw's self-produced fifth album saw the Eurovision winner expanding her horizons. Now on vinyl for the first time.

Sarathy Korwar

Otherland (12″)
The Leaf Label

Otherland is a companion piece to Sarathy Korwar's celebrated *More Arriving* album. An RSD exclusive pressed on transparent green vinyl.

Sasha
Scene Delete: The Remixes (2LP)
Night Time Stories
The Remixes revisits Sasha's 2016 atmospheric ambient project with no fewer than six new exclusive reworkings.

Sea Girls
Call Me Out (12")
Polydor
A 12" version of the previously released EP *Call Me Out* from Sea Girls. It's only available as an RSD 2020 release and is limited to 550 copies.

Serge Gainsbourg
Ces Petits Riens (LP)
INA
Maison De La Radio is the headquarters of Radio France, and it was here that Serge Gainsbourg made several public recordings. Now on vinyl.

Shakespears Sister
#3 (2LP)
Do Yourself In
It's a first time on vinyl for Shakespears Sister's previously unreleased album *#3*. This RSD 2020 exclusive is limited to 1,000 copies.

Shakespears Sister
You're History Remixes (12")
London Records
New and classic remixes of the 1980s smash hit *You're History* by Shakespears Sister on vinyl for the first time.

Shirley Collins & Davy Graham
Folk Roots, New Routes (LP)
Decca
Reissue of the 1964 influential classic from Decca. An album that first introduced Eastern rhythms to English folk.

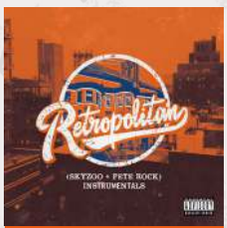
Sir Joe Quarterman & Free Soul
Sir Joe Quarterman & Free Soul (LP)
Mr Bongo
The only album recorded by Sir Joe and his chums (1973) is a true soul-funk classic record.

Situation Ft. Andre Espeut
Beyond Compare
Laroye Remixes (7")
Situationism
Funk, boogie & disco supremo Laroye digs in deep with a set of sublime remixes.

Skatt Bros.
Walk The Night (12")
Spaziale Recordings
A fully remastered reissue for the first time since its original release in 1979, the Skatt Bros. disco floor-filler is once again available in all its glory.

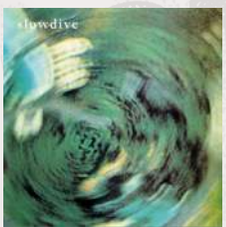
Skid Row
Slave To The Grind (2LP)
Rhino Custom Products
Slave To The Grind is issued on solid red vinyl for the first time in 29 years and is expanded to a double album set that includes four new bonus tracks.

Skye
Keeping Secrets (LP)
Skye
The former Morcheeba vocalist Skye Edwards' 2009 album is given the limited edition, white vinyl treatment. Limited to 500 copies in the UK.



Skyzoo & Pete Rock
Retropolitan Instrumentals (LP)
Mello Music Group
Never before released instrumental version of the acclaimed *Retropolitan* album. Orange splatter vinyl.

Slint
Breadcrumb Trail/ Good Morning Captain (12")
Touch & Go
The opening and closing tracks of Slint's post-rock classic *Spiderland* are coupled together.



Slowdive
Slowdive (12")
Music On Vinyl
30th anniversary edition of their self-titled EP. *Slowdive* was actually the band's original demo, which they preferred to the studio recording.

THE SPECIALS DUBS (10")
TWO TONE
Coventry's finest release an exclusive 10" vinyl for Record Store Day. This is a new half-speed master and part of the Two Tone Records 40th Anniversary celebrations. Containing dub mixes of three classic Specials tracks that were recorded at the time but remained unreleased.

Snapped Ankles
21 Metres to Hebden Bridge (LP)
The Leaf Label
Blistering live recordings from Snapped Ankles' sold out tour of the UK, recorded at the Trades Club in Hebden Bridge.

So Solid Crew
21 Seconds EP (12")
UMC/Craft
The British garage pioneers release a new EP featuring the original anthem, unreleased versions from the BBC archives and a blingy sleeve.

The Soft Boys
I Wanna Destroy You/ Near The Soft Boys (2X7")
Yep Roc Records
Both tracks have been out of print for nearly 40 years. Now they're back on gatefold 7".

Soft Cell
Mutant Moments EP (10")
Big Frock
The original EP was originally released as a limited run of 2,000 in October 1980 on the band's own Big Frock imprint.

SOHN
SOHN Live with the Metropole Orkest (2LP)
4AD
First release on vinyl of a one-off live performance featuring SOHN on stage with a 54-person strong orchestra.

Spacehog
Resident Alien (2LP)
Real Gone Music
Double LP debut of this classic slab of mid-90s British glam! Recorded at Bearsville in New York by a bunch of Leeds ex-pats. Gatefold sleeve.

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Spacemen 3
Threebie 3 (LP)
Space Age Recordings
A live recording featuring performances from a 1988 gig in Amsterdam. Previously only released as a limited edition on black vinyl in 1989.

Spectrum
Forever Alien (2LP)
Space Age Recordings
The third studio album by Spectrum (Sonic Boom) was originally released in August 1997 and has long been out of print on vinyl.

Stalawa Ft. Junior Demus
Trod On (7″)
Foreign Mind
Jamaican dancehall via a French producer based in Scotland. Features MC Junior Demus on vocals.

Status Quo
Ma Kelly's Greasy Spoon (LP)
Sanctuary
50th anniversary reissue of the legendary British band's third studio album on yellow and white 'fried egg' vinyl.

Steve Earle
Times Like These/ It's About Blood (7″)
New West Records
Recorded during the session for Steve Earle's upcoming May 2020 release of *The Ghosts Of West Virginia*.

Steve Maxwell Von Braund
The Return To Monster Planet (LP)
The Roundtable
The previously 'misplaced' sequel to the 1975 cult electronic album *Monster Planet*.

Storm Gordon
Diamond In The Heart (12″)
Wonderlust Productions
12″ 4-track remix EP including signed and numbered limited edition A4 original artwork. Exclusive for RSD.

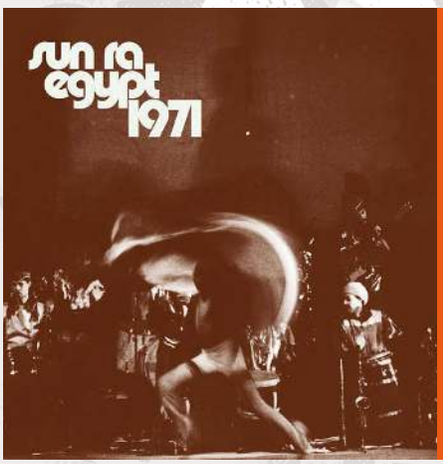
Studio One
From The Vaults, Vol 2 (LP)
Studio One
A 2LP collection of previously unreleased Studio One rarities featuring any number of reggae's heavy hitters.

Studio One
From The Vaults, Vol 2 (CD)
Studio One
This collection of Studio One rarities is also available on the compact disc format.

Suede
See You In The Next Life (LP)
Demon
Special collection of demos, acoustic versions and other curios issued in 2004 by the Suede Information Service.

Sugarhill Gang
Sugarhill Gang (LP)
Music On Vinyl
40th anniversary edition of the game-changing debut album featuring both the 14-minute album version and single edit of *Rapper's Delight*.

Sumy
Funkin' In Your Mind (12″)
Music On Vinyl
Hugely rare 12-inch proto-funk/ disco track with vocoder, remastered from the original tapes. 500 in UK.



SUN RA
EGYPT '71 (5LP)
STRUT
First reissue on vinyl of three LPs recorded by Sun Ra and his Arkestra in 1971 on his first visit to Egypt, capturing performances at the Ballon Theatre in Cairo and Hartmut Geerken's house in Heliopolis. Also includes two LPs of unreleased recordings, rare photos and new liner notes.

Supergrass
Caught By The Fuzz (10″)
Echo
4-track EP on 140g recycled, speckled, coloured vinyl, featuring the original and acoustic versions.

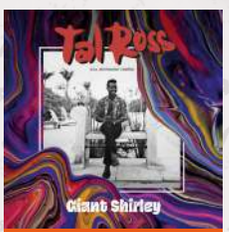
Surfer Blood
Astro Coast 10 Year Anniversary (2LP)
Kanine Records
Reissue of the Florida natives' breakthrough debut album with unreleased bonus material, pressed on coloured vinyl.

The Sweet Inspirations
The Sweet Inspirations (LP)
Reel Music
Soul rarity originally released on the Koala label remastered on translucent gold vinyl.

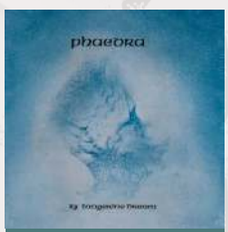
T La Rock & Jazzy Jay
It's Yours (7″)
Partytime
The debut release on Rick Rubin and Russell Simmons' seminal Def Jam label, never before issued on 7-inch.

Taana Gardner
Taana Gardner & Kenton Nix's West End Works (2LP)
Salsoul
Extended 2LP edition celebrating the New Jersey disco singer's work with Kenton Nix.

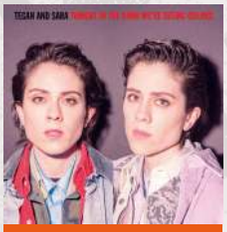
Tailenders
#tailendersoftheworld uniteandtakeover (7″)
Bit Spicy That
Cricket podcasters Greg James, Felix White, Jimmy Anderson and Mattchin Tendulkar's call to arms.



Tal Ross
Giant Shirley (2LP)
Tidal Waves Music
Funkadelic founder member's debut solo LP originally issued in 1995, a beefy stew of blues, funk, eastern rhythms and psychedelic textures.



Tangerine Dream
Phaedra (2LP)
UMC/Virgin EMI
The band's first album after signing to Virgin, with audio taken from 2019's boxset In *Search Of Hades* and bonus tracks not on the original.



Tegan And Sara
Tonight We're In The Dark Seeing Colors (LP)
Warner
Latest album from Canadian twin sisters Tegan Rain Quin and Sara Keirsten Quin on violet and black splatter vinyl.

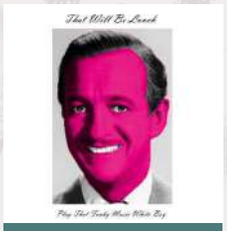
The Telescopes
Altered Perception (2LP)
Space Age Recordings
15 of the most intricate workings from the English space rockers' first two albums with the odd rarity and B-side thrown in for good measure.

Television Personalities
Some Kind of Happiness: Singles 1995-1999 (2LP)
Fire Records
Two-disc retrospective of every track released from 1994-1999.

Tennis System
Fear Of Knowing (LP)
Graveface
Fear Of Knowing is Tennis System's follow up mini-LP to their full length album *Lovesick*, which was released in September 2019.

Terry Edwards
Stop Trying To Sell Me Back My Past (2LP)
Sartorial Records
Reissue of long deleted covers EPs (Mary Chain, The Fall, Miles Davis) plus the lost EP of Cure covers on vinyl for the first time.

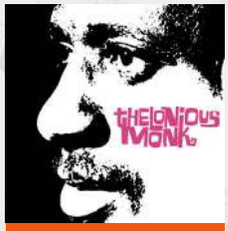
The Teskey Brothers
Live At The Forum (LP)
Classics & Jazz UK
Coloured vinyl, recorded live to tape at The Forum, Melbourne, including cover of John Lennon's *Jealous Guy*.



That Will Be Lunch
Play That Funky Music White Boy (7")
Scratchy
Maverick singer-songwriter Alvin Spetz's surreal dada electro version of the 70s Wild Cherry classic.

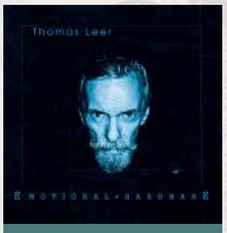
The The
I WANT 2 B U (7")
Cineola
Two songs taken from the forthcoming Gerard Johnson feature film *Muscle*, features artwork by Matt Johnson's late brother Andy Dog.

TERRY HALL HOME (12")
HEAVENLY RECORDINGS
Terry's under-appreciated debut album, originally released in 1994 on Anxious Records, gets its first vinyl pressing courtesy of Heavenly.



Thelonious Monk
Palais Des Beaux-Arts 1963 (LP)
Tidal Waves Music
Recently unearthed Belgian concert-recordings featuring songs from the jazz legend's Columbia albums.

Thin Lizzy
Chinatown (2LP)
UMC/Mercury
Newly re-mastered 40th anniversary edition that comes with a second LP of previously unheard demos housed in an embossed sleeve.



Thomas Leer
Emotional Hardware (CD)
Smitten Kitten
Run of 1,000 CDs from the pivotal electronic artist, each hand- numbered, with the first 300 signed by Thomas Leer.

Throwing Muses
Purgatory/Paradise (2LP)
Fire Records
Double-album reissue of their 32-track opus. The Rhode Island band's ninth studio album was initially devised as both an album and a book.

Tim Key
Tim Key's Late Night Poetry Programme (2LP)
Demon
Tim's late night radio show with musical accompaniment from Tom Basden. 180g coloured vinyl in a gatefold sleeve.

Timeless Legend
Synchronized (LP)
Expansion Records
Iconic 1980 funk/soul groove album from the Ohio quartet that sells for over £1,000. Limited release of 1,000 with machine-numbered sleeve.

Tito Puente
Dance Mania! Volumes 1 & 2 (2LP)
Poppydisc
Double album from the king of the timbales fusing progressive jazz with the hottest dance music on orange vinyl.

TLC
Waterfalls/Creep (12")
CMG
Two classic hit singles from Tionne 'T-Boz' Watkins, Lisa 'Left Eye' Lopes and Rozonda 'Chilli' Thomas available on a 12" picture disc.

Tom Grennan
This Is The Place (7")
Insanity
Soaring new single taken from the Londoner and Chase & Status guest singer's forthcoming album, the follow-up to 2018's *Lighting Matches*.

Tom Tom Club
Genius Of Live (LP)
Nacional Records
Debut of 2010 CD album on vinyl with new exclusive artwork by Chris Frantz & Tina Weymouth to coincide with Frantz's new autobiography.

Tommy McGee
Now That I Have You (12")
TMG Records
Indispensable 1981 cosmic funk gets a long-overdue official reissue, with originals regularly fetching upwards of £250.

Tony Joe White
The Beginning (LP)
New West Records
The Swamp Fox's 2001 album raw and direct, full of grit, on vinyl for the first time and remastered from the original tapes. Pressed on white vinyl.

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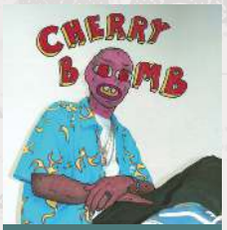
Toto
Live In Tokyo (LP)
CMG
Live album recorded at the legendary Budokan in Tokyo in 1982 gets a vinyl pressing for Record Store Day, limited to 800 copies.

Touchdown
Ease Your Mind/ Aquadance (12″)
Record Shack
A classic track that cemented the bridge between Brit-funk and UK disco styles from the label of Northern Soul DJ Ian Levine.



Tyler The Creator
Cherry Bomb (2LP)
Legacy
Double coloured LP vinyl format of 2015 third album by the American rapper, featuring Kanye West, Lil Wayne and Pharrell Williams.

Tyrannosaurus Rex
Unicorn (LP)
UMC/Polydor
First time on coloured vinyl for the third Tyrannosaurus Rex album from 1969, produced by Tony Visconti and a guest appearance from John Peel.

U2
11 O'Clock Tick Tock (12″)
UMC
40th anniversary reissue of U2's first single, recorded with Martin Hannett in Dublin's Windmill Lane Studios in 1980.

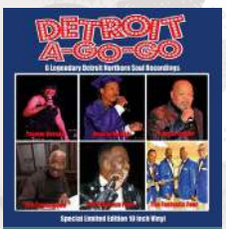
UFO
Live In Youngstown '78 (2LP)
Chrysalis Records
Previously unreleased double live set issued in its entirety for first time exclusively for RSD2020.

ULTRAVOX SLEEPWALK 2020 STEREO MIX (12″)
CHRYSALIS RECORDS
40th anniversary release of Ultravox's debut single with Midge Ure on vocals. Originally only released on 7″ single in 1980, this will be the first time on 12″ and features a brand new stereo mix by Steven Wilson. The A-side is taken from the forthcoming *Vienna* 40th anniversary box.

Underground Solution
Luv Dancin 30th Anniversary (12″)
Strictly Rhythm
30th anniversary release of this important Strictly Rhythm house track limited to 250 in the UK.

The Unrighteous Brothers
Unchained Melody/ You've Lost That Lovin' Feeling (7″)
Lightning Rod Records
Country artists Orville Peck and Paul Cauthen tackle two classics.

The Valentines
1967-1970 (LP)
Demon Records
New compilation of the Australian psych-pop band who launched the career of Bon Scott, with rarities such as the *Doin' The Heavy* radio ad.



Various Artists
Detroit A-Go-Go (10″)
Detroit A-Go-Go
Six-track 10″ from the Detroit A-Go-Go stable, limited to 500 copies in the UK.

Various Artists
Dennis Hopper's The Last Movie (LP)
Earth Recordings
Newly released soundtrack to the 1971 film direct from the movie reels, with rare photos and detailed liner notes.

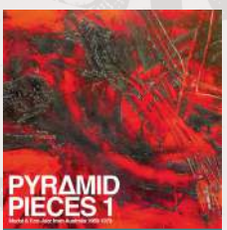
Various Artists
Kiss Kiss Bang Bang (2x7″)
Where Its At Is Where You Are
Compilation of covers of the James Bond themes of Dame Shirley Bassey by indie heroes.

Various Artists
Dance Craze (LP)
Two Tone
Soundtrack half-speed remaster as part of the Two Tone 40th anniversary celebrations featuring The Specials, Madness, The Selecter, The Beat et al.

Various Artists
Cleveland Confidential (LP)
Superior Viaduct
Reissue of seminal 1978 US punk compilation from Cleveland, pressed on orange vinyl as an RSD exclusive.

Various Artists
Jet Star Meets Hospital (LP)
Hospital Records
The world of classic reggae, dancehall and bashment collides with drum 'n' bass for a set of 16 stellar remixes.

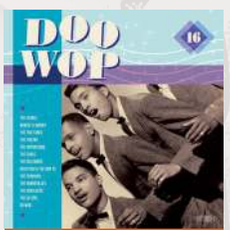
Various Artists
Brazil 45s Boxset (5x7″)
Mr Bongo
Limited edition clamshell boxset with 10 funk-psych-breakbeat Brazilian nuggets from the 60s and 70s picked by DJ Format.



Various Artists
Pyramid Pieces (LP)
The Roundtable
A collection of spiritual and modal jazz from Australia in the 1970s limited to 500 copies with 100 randomly picked editions on coloured vinyl.

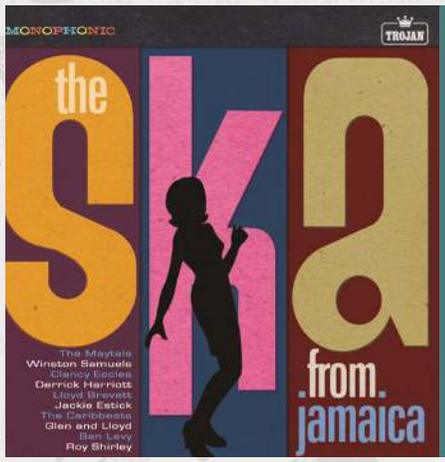
Various Artists
Behind The Dykes Beat, Blues And Psychedelic Nuggets From The Lowlands (2LP)
Music On Vinyl
Compilation of the best trippy Dutch acts from 1964-1972.

Various Artists
Pin-Up Girls (LP)
Vinyl Passion
Compilation celebrating the sirens of the silver screen, Marilyn Monroe meets Sophia Loren, Brigitte Bardot, Elke Sommer and more!



Various Artists
Doo Wop (LP)
Le Chant Du Monde
Le Chant du Monde's first doo-wop compilation charting the wave that swept across the United States from east to west between 1950 and 1960.

Various Artists
Soul Jazz Records Presents... Brazilian Funk Power (7" box)
Soul Jazz Records
Limited-edition one-off pressing of 10 superb, rare and classic Brazilian funk and soul cuts.



VARIOUS ARTISTS
THE SKA (FROM JAMAICA) (LP)
TROJAN
Scheduled for release in 1966, *The Ska (From Jamaica)* remained lost in the vaults for over half a century before the master tape was discovered in the Trojan archives in 2019. Includes legends such as The Maytals, Ken Boothe, Clancy Eccles and Derrick Harriott.

Various Artists
Soul Jazz Records Presents... Studio One 007 – Licenced To Ska (7" box)
Soul Jazz Records
10 killer cuts from Perry, Mittoo, Marley and more.

Various Artists
Soul Jazz Records Presents... Studio One Rockers (LP)
Soul Jazz Records
One-off pressing celebrating Clement 'Coxsone' Dodd's legendary reggae label.

Various Artists
Champion Classics (12" box)
Champion Records
Classics from the likes of Robin S, Raze, Kristine W, Staxx and OT Quartet in a hand-numbered shrinkwrapped slipcase.

Various Artists
Nativity in Black (2LP)
Real Gone Music
1994 Black Sabbath compilation never before released on vinyl, featuring metal supergroup including Sabbath's Geezer Butler and Bill Ward.

Various Artists
The Ladies Of Too Slow To Disco Vol. 2 (2LP)
How Do You Are?
Second volume of rare songs by female artists from the late 70s/early 80s curated by DJ Supermark.

Various Artists
Music For Dreams: Summer Sessions 2020 (LP)
Music For Dreams
Unreleased tracks from the likes of Islandman, Jamie Porteous, The Swan, The Lake and Bongo Enterprises.

Various Artists
You Flexi Thing Vol. 6 (7")
R*E*P*E*A*T
4-way coloured double-sided flexidisc featuring bands from South Wales and East Anglia, limited to 500 copies.

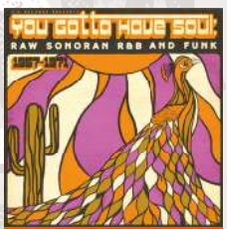
Various Artists
Sweet Relief: A Benefit For Victoria Williams (LP)
CMG
Compilation album ft. Pearl Jam, Lou Reed, Jayhawks, Evan Dando, Michelle Shocked, Matthew Sweet and more.

Various Artists
Wick Records Battle Of The Bands Vol.1 (LP)
Wick Records
Collection of wigged-out winners including The Mystery Lights, Michael Rault, Benny Trokan and the Ar-Kaics.

Various Artists
Detroit Punk Archive Presents The End Of The Night (1976-1983) (2LP)
Hold Fast
29 songs by Detroit first wave punk/new wave groups cut at Third Man Pressing.

Various Artists
Hillbillies In Hell: Volume X (LP)
Iron Mountain
Analogue Research
Compilation remastered from the original tapes with a limited pressing of 666 copies.

Various Artists
Troubled Troubadours (LP)
Iron Mountain
Analogue Research
Limited to 600 copies: 200 Flesh Wound Red, 200 Eternal Torment Splatter, 200 Endless Black LPs.



Various Artists
You Gotta Have Soul: Raw Sonoran R&B and Funk (1957-1971) (LP)
Zia Records
11 tracks of desert R&B rarities curated by Arizona DJ and archivist John Dixon.

Various Artists
Hi Tide Groove (LP)
Fat Possum
A collection of Hi Records singles from the famous Al Green and Ann Peebles, to the obscure African and Jean Plum, selected by Daisuke Kuroda.

Various Artists
The Beat Scene (2LP)
Classics & Jazz UK
Decca continues its celebration of the rich heritage of these scenes from Record Store Day 2019 with four more classic overviews from its catalogue.

Various Artists
Rock And Roll Scene (2LP)
Classics & Jazz UK
Decca continues its celebration of the rich heritage of these scenes from Record Store Day 2019 with four more classic overviews from its catalogue.

Various Artists
The Girls Scene (2LP)
Classics & Jazz UK
Decca continues its celebration of the rich heritage of these scenes from Record Store Day 2019 with four more classic overviews from its catalogue.

Various Artists
The Blues Scene (2LP)
Classics & Jazz UK
Decca continues its celebration of the rich heritage of these scenes from Record Store Day 2019 with four more classic overviews from its catalogue.

Various Artists
Flow (LP)
Mercury KX
Compilation featuring an exclusive Nils Frahm/Ólafur Arnalds rework, carefully curated pieces from the Mercury KX catalogue and new tracks.

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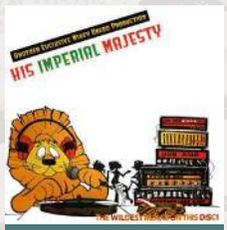
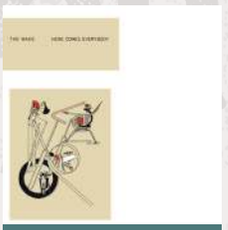
Various Artists
Psyché France, Vol. 6 (1960-70) (LP)
WM France Back Catalogue
Volume 6 of the series from WM France, a tribute to the mavericks and lost heroes of the 60s and 70s French music scene.



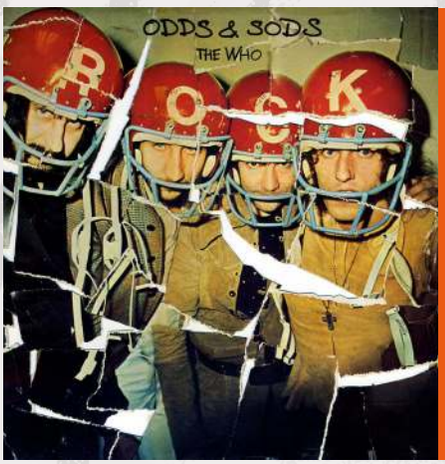
Various Artists
A Mikey Dread Production (10″)
Music On Vinyl
Four-track EP of tracks produced by Jamaican singer Mikey Dread and one of his originals. Red, green and gold vinyl.

Vaselines/ Pooh Sticks
Split (7″)
Glass Modern
The Vaselines' primitive squall meets Pooh Sticks' postmodern power-pop on this split 7″ of the track *Dying For It*.



The Wake
Here Comes Everybody (LP&7″)
Factory Benelux
Special 35th anniversary edition of second album by the Scottish group originally released by Factory, with a bonus 7-inch.

Warmduscher
European Cowboy (12″)
The Leaf Label
Featuring a brand new Soulwax remix of *Midnight Dipper*, plus a wonky house rework of *Disco Peanuts* by Decius and Savage Gary's take on *I Got Friends*.

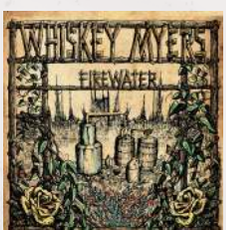


THE WHO
ODDS AND SODS (2LP)
UMC-POLYDOR
Special reissue including the original 1974 Track Records LP sequence on disc one and 14 more bonus tracks of B-sides, rarities & extras on disc two, to create a definitive, 25-track double LP. The stunning artwork sees the original 'die-cut' front sleeve restored.

Warsaw Pakt
Needle Time (LP&7″)
Munster
An authentic document of the lean, visceral sound of London punk rock reissued as an LP & single pack with individually hand customised record cover.

We Are Scientists
With Love and Squalor: Live in Woodstock 1969 (LP)
100%
Reimagining of 2005 indie-rock album on blue & green tri-colour vinyl limited to 500.

The Wedding Present
Shaun Keaveny Session (7″)
Hatch
Live Weddos session limited to 500 copies on coloured vinyl.



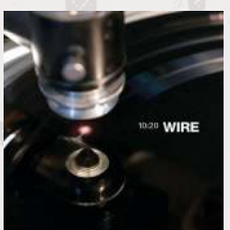
Whiskey Myers
Firewater (2LP)
Snakefarm Records
2x black 12″ vinyl reissue of the country-rockers' second album housed in a single sleeve. Released on vinyl outside of the US for the first time.

Whiskey Myers
Early Morning Shakes (2LP)
Snakefarm Records
The Texans' third album, from 2014, in a gatefold sleeve. Released on vinyl outside of the US for the first time.

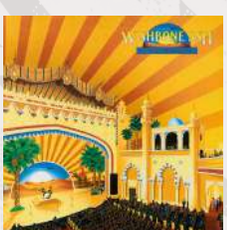
The Who
A Quick Live One (LP)
The Monterey International Pop Festival Foundation
The classic Who line-up live from the 1967 Monterey International pop festival. On red/white/blue striped vinyl.

Willie Tee
Teasing You Again/ Your Love, My Love Together (7″)
Gatur
Remastered reissue of the 1972 modern soul anthem which goes for £4,000 on Discogs.

Winston Reedy & The Inn House Crew
Black Pearl (LP)
Room In The Sky
Collection of original and classic cover versions of the Jamaican singer's hit songs in a silk screen printed jacket.

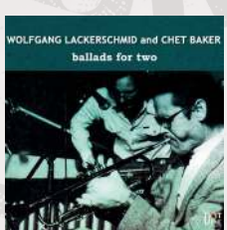


Wire
10:20:00 (LP)
Pink Flag
Collection of unreleased outtakes from the post-punk legends who released a new album this year, divided into a 2010 side and a 2020 side.



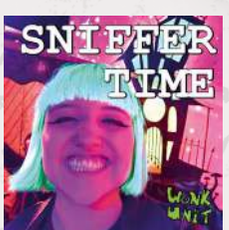
Wishbone Ash
Live Dates II (2LP)
L.M.L.R.
Deluxe vinyl reissue of the band's first live album, originally released in 1973 on yellow and clear blue vinyl with original artwork & obi strip.

Wizz Jones
Wizz Jones (LP)
Sunbeam
UK folk-guitar hero's 1969 debut album reissued for the first time with mono and stereo mixes, insert and bonus repro shop flier.



Wolfgang Lackerschmid/ Chet Baker
Ballads For Two (LP)
Dot Time Records
Previously released in 1978 in Germany, this reissue includes tracks not on the original.

The Wolfgang Press
Unremembered, Remembered (LP)
4AD
The final album that never was, remastered at Abbey Road featuring seven tracks never before released.



Wonk Unit
Sniffer Time Bloodlust (7″)
Plasterer/Cadiz Music
Brand new double A-side 7″ on Punk Lilac/purple vinyl from the cult punkster band with seriously devoted fanbase.

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Xterminator
Earth Feel It (7x7")
Xterminator
Deluxe 7-inch boxset of deep cuts, rarities and previously unreleased recordings from Fatis Burrell's iconic reggae label.

The Yardbirds
Roger The Engineer (2LP)
Demon
This newly expanded edition includes the classic studio album on LP1 and a collection of 1966 studio recordings on LP2.

Youth & Nik Turner
Interstellar Energy (LP)
Youth Sounds/Cadiz Music
Brand new album from the legendary producer, who has teamed up with former Hawkwind member Turner for this release.

Youth & The Slaves Of Venus
Wooden Floor (7")
Youth Sounds/Cadiz Music
First vinyl single from Youth's forthcoming solo album *Spinning Wheel.*

The Zoo
Presents Chocolate Moose (LP)
Reel Music
An essential piece of psychedelic rock history featuring guitarist Howard Leese of Heart gets its first vinyl release in 40 years.

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